The Honest Truth About "Attractions"

THE NEW YORK DRAMATIC MIRROR

OCTOBER 28, 1914 PRICE TEN CENTS

News and Reviews of the Week's Film Pictures

White, N. Y.

John Mason and Katherine La Salle in a scene from "Big Jim Garrity," Owen Davis's latest contribution to A. H. Woods's melodrama collection

Edith Luckett, Chauncey Olcott's new leading woman, who is proving a most captivating Mona Cairn in "The Heart of Paddy Whack"

Two American actors in the Antipodes. George Leary and Grace Reading of "The Rosary" company, sightseeing at Wanganui, New Zesland

Matzene, Los Angeles.

Kitty Doner, who appears in "Dancing Around" as a dashing English chappie

White, N. Y.

John Barrymore, Jane Grey and Forrest Winant in one of the many tense scenes from "Kick In."

White, N. Y.

William Faversham as Dasetta, the "Hawk," Mme. Gabrielle Dorziat as his wife and Conway Tearle as her lover in "The Hawk"

Frank Keenan responds to the South's "Buy a bale of cotton" appeal during his engagement at the Majestic Theater in San Antonio

PERSONS AND IMPERSONATIONS

THE NEW YORK
DRAMATIC MIRROR

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THE HONEST TRUTH ABOUT "ATTRACTIONS"

From the Viewpoint of a Middle West Dramatic Critic

By NEIL McCUNE MARTIN

THEATER managers in almost every large city "on the road" last season complained of "poor business." They're beginning it again this year. They blame the moving pictures; they blame the dancing craze; they blame almost everything and everybody except those who, I believe, are really most to blame—themselves.

These short-sighted managers are the only business men in the United States who as a class are working against their own interests. They are spending thousands of dollars every year in newspaper advertising to do it, and they are aided and abetted by the New York producers.

Of course, the managers want their theaters to pay. And they know that publicity is the best means of drawing the crowds which make them pay. The trouble is, they want and insist upon the wrong kind of publicity—the kind that intelligent people take no stock in any more, if, indeed, they ever did.

The producers, if a dramatic reviewer of the Middle West may judge by their representatives in advance of their productions, seem to be very much in accord with the local managers on the publicity question. It seems to be their idea that the more "stories" they can "plant" in the papers the better, irrespective of the nature of the stories.

An honest newspaper, it is true, will not print these "plants" as they are turned in by the press agent, full of superlatives, untruths and grandiloquent phrases which mean nothing. But a great many papers are not honest in that their editorial policy concerning theater news is determined entirely by the extent of their theater advertising. Others employ dishonest people to write their theater news, the result, as far as the public is concerned, being exactly the same.

The discriminating playgoer, of course, is not fooled by this. He knows pretty well before a play reaches his city which of the season's current plays and musical attractions are worth seeing. He knows that certain players may always be relied upon to give him the sort of entertainment he wants, and that the very names of a few of the metropolitan producers are sufficient guarantee of a production which will be worthy of his patronage. The only thing that he need ever be wary of, where these names are concerned, is a new play which is being tried "on the dog" before having a Chicago or New York presentation.

In most cities of from 100,000 to 250,000, however, there are not enough of these discerning playgoers to support the two or three first-class theaters which are bidding for favor. The casual theatergoer must be depended upon to make the season pay. And it is this very necessary person who has quit going to the theater. He has been fooled too often by depending on the newspapers to guide him in selecting a play to go to.

He has found that he has no way of judging when an attraction is really worth his money. The newspaper he reads does not tell him in advance, and sometimes not even in review, the truth about a production. It speaks in glowing terms of everything alike. Gradually he has begun to skip over the theater column altogether, or to take everything in it with a grain of salt. In either event he quits going to the theater.

In one newspaper of this sort last Winter the theater column promised in advance of just twelve different productions that "this would be the treat of the local theatrical season," or words to that effect. It happened that none of these proved to be the real "treats of the season." The paper had just printed what the house press agent or the producer's advance representative had written and turned into the dramatic editor. The same newspaper in its advance notices is always laudatory. It said on one occasion two weeks before a play visited the city that "the cast is an exceedingly clever one," although the editor of the department certainly did not know this to be the case. None of the players were of any particular prominence. They gave a very uneven performance when the play finally came.

On another occasion, in speaking of the acting of a woman appearing in a sketch in vaudeville, the same paper said that "she has all the requirements and qualifications of the emotional actress," a comment which, if true, would certainly put this young woman on a par with the best actresses on the contemporary stage.

And yet again, in advance of a musical comedy which proved something of a frost, there appeared a notice which read as follows: "It is a lively, tuneful, interesting entertainment. The plot is more than customarily consistent, the humor is above the average, the music has the popular swing and it is in all ways a splendid entertainment." A review in the same paper later contradicted a large part of this statement.

But how is the prospective theatergoer who doesn't keep in close touch with things theatrical to know whether such a recommendation is the press agent's or the newspaper's? He takes the tip often, buys his seats and is terribly stung. When the really fine things do some along, then they often go begging. Mr. Casual Theatergoer has spent his money earlier in the season on things that were lauded in advance and which proved disappointing. And he doesn't want to do the same thing again.

Of course, in a very large city where engagements of worth while things continue for many weeks and sometimes many months, the theatergoer can judge from the length of the run of a production, and from the word of mouth advertisement of his friends, what is worth his money. In the smaller city engagements do not last usually over three days. The newspapers must be depended upon to inform the public about them. And the newspaper's theater news has fallen into disrepute.

The remedy for this state of affairs lies, it is my belief, with the producers themselves. Some of them already see it. But most of them do not. They must employ intelligent, honest representatives. Ballyhoos and old school press agents, who understand better how to offer favors to a dramatic editor, or to talk to advertising managers about display "ads" in return for "space," than how to write interesting things about the productions they represent, should be dispensed with.

The representative should be instructed that it is his first business to see that the public is correctly informed. He should make it clear to the local managers and to the press agents of the local theaters that if his attraction can't draw by being honestly advertised and honestly written about that it doesn't deserve to draw.

This will, of course, not be the policy of the producers who send out cheap productions at high prices, drawing their business by false publicity. Neither will it appeal to the careless dramatic editor. But responsible producers will have to adopt it if they want their attractions to pay on road tours.

It should be a dramatic editor's business to announce the coming of a production as soon as he is informed of it. Legitimate news concerning the production should be printed from time to time, such as who appears in it, who wrote it, how long it has run elsewhere, etc. Later some interesting "feature" stories might be run, or an interview with one of the players about something that player really knows something about. On the day following the opening, then, the review should tell enough about the production so that a reader may judge whether it's the kind of a play he likes, and whether it will be worth the price asked.

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Of course, the managers want their theaters to pay. And they know that publicity is the best means of drawing the crowds which make them pay.

They blame the moving pictures; they blame the dancing craze; they blame almost everything and everybody except those who, I believe, are really most to blame themselves.

The more "stories" they (the press agents) can "plant" in the papers the better, irrespective of the nature of the stories.

MADAME CRITIC

CHANGE of management seems to have a beneficial effect upon our favorite actresses. Take the metamorphosis of Laura Hope Crews of recent accomplishment, and now that of our own Blanche Bates.

I want to say right here that I am quite sure there isn't another star on the American stage who exudes sincerity and boundless good-feeling for the world at large as does Blanche Bates. She is one of that rare type of our sex which never makes enemies. Not that she tries to placate anybody. She doesn't, for Miss Bates could never be accused of being a diplomatist, although she so successfully manages to be one in "Diplomacy." But it must be truthfully said of her, "everybody likes her." As a consequence the Empire Theater fairly reeked of good fellowship on the opening night of the Sardou play. As I looked about and counted the faces of those players who had been associated with Miss Bates during past years, I concluded that, after all, it pays to be gracious and to resist that great temptation which will come to even the most level-headed of us—to show that we feel that we may count a few more rounds up the ladder than those just below us. Blanche Bates never stooped to do that. And with each succeeding bit of finesse with which she built up her role as the Countess Zicka, there was a responsive wave of approval from those who year after year have followed her career and were happy with her in that at last she had shaken off completely the monotony of roles which condemned her, season after season, to appear in any but drawing-room parts.

Since Miss Bates made her original tremendous hit in "The Great Ruby," when she wore clothes which set the audience agog because of their style and becomingness, Miss Bates has somehow appeared in every other sort of dress until she grew to positively hate the fates which decreed that she must be any other than a modern woman.

Then came "The Widow," a fascinating comedy, but the actress had been too long in character costumes to grasp all the possibilities which her new role offered. I didn't like her costumes in "The Widow" at all. Of her acting, there could be only praise. But, as she appeared in each act, I wondered why it was that she had not taken advantage of her long-wished for opportunity to make the most of modern dress.

When I saw her in "Diplomacy," I understood why. The transition had been too sudden. For so long she had thought in terms of dress not of our kind that she was a bit bewildered in her choice. But as the Countess Zicka she has undergone a metamorphosis. Her costumes aroused the admiration of even dress-experts. Then, too, her figure has become so svelte, that a man I know remarked that she looked like a mere slip of a girl. We women quite approved the dress in the last and biggest act, although some of the men did not, for the simple reason that they, poor dears, couldn't understand how an overskirt of lace could be trimmed at the bottom with fur half a foot wide.

Now, I ask you, isn't that just like the unknowing? "But why does she carry a fur muff and wear a fur neckpiece with a lace dress?" they asked me. Fancy! There's no use talking, the masculine mind is lacking in many subjects.

Marie Doro surprised everyone by her improved acting and the new depths to her voice. Somehow, we have never before been able to dissociate Miss Doro from a resemblance to Mlle. Anna Held. As I watched her Dora in "Diplomacy" I decided that she really doesn't look much more like the chic little Parisienne than I do, and she is beautiful enough to travel "*on her own*." The only thing which keeps her from being a rival of the beauteous Maxine Elliott is the fact that she is petite instead of statuesque; but then, why shouldn't a beauty be little instead of big? I can't understand why Marie Doro has never been acclaimed a beauty. She has been called pretty. But I predict that after "Diplomacy," full recognition will be accorded her. Her playing surprised those who have seen her in chocolate-munching roles. And there was not even one high-pitched ingenue tone in her voice.

When someone in the audience was irreverent enough to call "Author," I, for one, experienced a sense of gratitude, because the comedy master was detained in the great beyond and could not answer if he would. What might he have said in a curtain speech! I trembled at the thought. Truly, when a man is dead, he is at the mercy of anyone who wishes to throw tennis balls against the wall, as is done in "Diplomacy," in a mistaken sense of humor. Some of the business and some of the lines which have been *shoved* into "Diplomacy" were as forced as some of the songs interpolated by Broadway writers into the work of real composers. I am quite sure, had I been compelled to speak some of the lines in the modern version of "Diplomacy," I should have hesitated to utter them. Respect for Sardou would have interfered. Fancy a character remarking that "there is no dog in dog-biscuit," and expecting to get a laugh for the comedy thought! Really, at times, I fancied I was dreaming. Vaudeville lines have no place in a Sardou play. And they tell me this is the fault of the English reviser of a masterpiece—that London humor is responsible. I refuse to put the blame of that dog-biscuit remark on any London writer, who might be lacking in humor, but surely not in respect to so great a playwright as Sardou. That dog-biscuit bit bears the earmarks of Broadway curbstone reflection—nothing more.

White, N. Y.

REGINALD SHEFFIELD WRITING A LETTER TO HIS "BEAUTIFUL PRINCESS," ONE OF THE MANY CHARMING SCENES IN "EVIDENCE."

I laughed until I was blue in the face at "Little Face" at the Princess Theater. So did everybody else. This play came last on the programme at the invitation rehearsal, and the audience was already tired, but when the woman—I don't know whether I should call her a lady or not. She wore skins. Remember, the year of the play was 199,000 B. C., and at such a time in early history it is rather difficult to know just what was the proper term in social conversation. Scar Cheek, the boss of the cave, didn't even have the decency to call her wife. Conditions were all so primitive in those times that the word *woman* sufficed. So many persons nowadays insist upon being called *women* instead of ladies.

After seeing "Little Face," I am sure they will agree with me in the idea that *ladies* should be considered a modern product of refinement. However, in the year 199,000 B. C. human nature was much the same as to-day, only the cavemen actually beat the women over the heads with real bones instead of merely threatening to do so with their fists, as is the present mode, according to police records. There was absolutely nothing subtle in the methods of those forest rovers. They said much what they thought, even as to-day, but with a difference. No feminine cave-companion dared raise her voice in protest. Truly, man was the master absolute that he has been pining to be ever since; and he was so necessary to the well-being of the other occupants of the cave, for there was no such thing as a woman going in search of furs and food. Only men did that. There were no mental positions for women, no employment of any sort except the purely domestic duties.

It was as great a delight for a woman to tell of the time when her man chased her to earth and captured her by means of a bone-beating and dragged her off to his cave by the hair of her head. Such tender recollections those! They surpassed all the holding of hands, the long silence, the meaning glances, as employed in modern courting, whether it be under the shade of a tree or on the parlor sofa.

When Little Face, in order to escape a tiger, climbs up a tree and then encourages a frightened man to do the same—he thereby finding himself in the embrace of a woman instead of a tiger, although he had a cave of his own with a woman and brats therein waiting his return—the wise ones laughed to think how little the world has progressed since 199,000 B. C.

I don't know just how you would describe "Little Face" as a play. There was certainly nothing subtle about its dialogue or acting. It just hit you over the head with several burlesque bones and dragged you off to its cave. Perhaps that's the best clue that can be given to its laugh-producing qualities.

"It's a novel idea," was the general comment.

Think of that! A novel idea! And the scene laid in the year 199,000 B. C.

MADAME CRITIC.

A CHANCELLOR ON THE PLAY

On the night of the opening of the new Schenley Theater in Pittsburgh, Oct. 12, Dr. S. B. McCormick, Chancellor of the University of the city, after his introduction by Manager Dennis Harris, said in part:

"The theater as an institution exists. It will continue to exist. It will be a good thing or a bad thing according as the people determine that it shall be good or bad. To make it good requires on the part of the people an attitude of sympathy and a spirit of helpfulness. For myself, I have determined that so far as my influence goes it shall be to make the theater a force for good. This I feel I owe to the public, whose interests shall be affected favorably or unfavorably by this institution which is to continue a factor in society.

"I am glad to welcome a theater in this part of the city. The reason for this is two-fold.

"First—Because a good theater can be made an instrument of value in education. The stage is recognised as an agency of unquestioned worth if it is conducted by the right kind of men. We have in this community a great institute, with its art, its music, its library and its school of technology; a great hotel; a great athletic field; a great Masonic temple; a great patriotic building in the soldiers' memorial; a group of beautiful club buildings; a great university; several beautiful churches; and it is not inappropriate that there should be in such a community a beautiful building used for dramatic purposes.

"The second reason is because it is under the control of and operated by men who believe in clean and wholesome plays; and who rigidly censor everything they present. As long as these men pursue such a policy, so long will it be my pleasure to approve their efforts to provide the right kind of amusement, the right kind of ethical teaching, the right kind of moral inspiration, so far as the stage is capable of presenting these. Should they give the other kind, I should be as much in opposition to them as I am now in approval.

"I am pleased to make this declaration of my attitude because I believe it is the only consistent attitude if the theater is to become the educational power it ought to be in America. With such men as Harry Davis and John P. Harris at the head of this institution, no other result than a good one is possible."

More failures have been accomplished through vanity than through carelessness. A careless man may receive the sympathy and pardon of the world—a vain man, never.—JOSEPH JEFFERSON.

Personal

GRISWOLD.—Grace Griswold has been engaged as coach for the pageant under the auspices of the American Pageant Association, beginning at the Armory, Elizabeth, N. J., to-night. The scenes will historically represent the history of this thriving little New Jersey city for the past 250 years. It is to be one of the noteworthy achievements of the recently formed national association, having for its object the revival of representative pageants.

HARCOURT.—Cyril Harcourt, who is appearing in his own comedy, "A Pair of Silk Stockings," achieved distinction in England as a novelist before he became a successful playwright. His novel, "The World's Daughter," attained wide popularity. As a

MR. GEORGE B. FROTHINGHAM,
Who Celebrated His Golden Wedding Recently.

sequel to this work he has just completed a new work entitled "First Cousin to a Dream," which will be brought out shortly by the John Lane Company.

PEMBERTON.—Stafford Pemberton, whose picture appears on this week's cover of THE MIRROR, has achieved wide distinction as an interpretive dancer. He made his first appearance in New York with Gertrude Hoffman last Winter and scored such a success that the Shuberts engaged him for their production of "The Passing Show of 1914" at the Winter Garden. This management is shortly to feature him in a new Broadway production. Mr. Pemberton comes from one of the first families of Virginia. Besides being a dancer of renown, he is an expert shot, an excellent boxer and a daring rider. He is but twenty-one years of age.

SHEFFIELD.—The closing of "Evidence" Saturday last is regrettable so far as at least one member of the cast is concerned. One of the cleverest child actors ever seen in New York is little Reginald Sheffield. He has never been to this country before, and there was considerable difficulty in getting him away from the English managers, who were very jealous of his services. His is the unique experience of having appeared in only three regular productions. Before "Evidence," he played Michael Darling in "Peter Pan," with Pauline Chase, and the Buster Collier part in the London production of "Never Say Die," with Charles Hawtrey. This is excluding his work for the motion pictures in the screen version of "David Copperfield." In all of these, Master Sheffield scored a strong personal triumph; and the notices he received might easily turn the head of a far older player.

SWINBURNE.—Ann Swinburne, who proved such a delightful "Madcap Duchess" last season, returned last week to New York from Europe. In January she will appear as the star in a new musical comedy by Victor Herbert and Henry Blossom, which will be staged by Fred. G. Latham.

WEAVER.—Mr. Dan L. Weaver, one of the best-known theatrical men in the Northwest and a former manager of the Spokane, Wash., Theater, which he opened in 1900 and ran until 1904, will take up the business again after an absence of ten years. He will be actively associated with Mr. York, who will continue as manager, and will act as stage director and produce the plays. Mr. Weaver will have charge of the box-office and publicity.

PROPS

POLITICAL PLAY—A boss, thick-necked and large of stature, who talks in a bullying tone and smokes thick cigars at an angle of forty-five degrees and who, in the end, is completely outwitted by a resourceful little girl weighing about one hundred and ten pounds.

COMEDY OF MANNERS—New twist given to Oscar Wilde's epigrams. At least two butlers. In tea scene characters must wear summery clothes and discuss with just a trace of malice the approaching nuptials of Lady Vere de Vera Rich. In last act dress clothes are essential.

AMERICAN PROBLEM PLAY—Woman must visit man's apartment at night unescorted. Extravagance of the wife discovered at 10.15, after which there must follow a stormy repetition of "Why did you do it?" until the climax is reached by the demolition of the chamber door.

AMERICAN MELODRAMA—One Colt automatic. One stupid and heartless detective. One or more slangy women characters, who furnish comedy relief with exclamations of "Hell," "I should worry," "Now that you got me, what you goin' to do with me?" etc. Theme to concern the chief form of whatever vice or corruption is occupying the immediate attention of the public.

RURAL COMEDY OF PRESENT TIME—A broken down emporium run by a lazy, shiftless individual in the first act. A well-kept emporium run by an energetic, ambitious individual in the last act. Reason? A good looking vixen who knows the art of flattery.

RURAL COMEDY OF PAST TIME—City chap with riding breeches. One mortgage on the farm. A ruined daughter and erring son. One saw-mill.

MUSICAL COMEDY—Idea to concern a fictitious realm wherein a prince traveling incognito falls in love with a coquettish flower seller. Twenty steins for drinking song. Forty pairs of tights for ensemble number. Old German hymns with tempo changed. One song with popular appeal by Jerome Kern.

Tragedy is the highest earnestness of poetry.—SCHLEGEL.

Action is the very soul of the drama—that which makes it a drama.—ULRICI.

The French have little talent for music, but all the more for rhetoric.—ULRICI.

That which is common to all men requires a definite outline and a concrete form in order to be artistically portrayed.—ULRICI.

In America, I grieve to say, love is not love. The Americans have no time for it. You see, I have made another little observation, *pour moi meme*—and that is, in America love is just like a quick lunch.—ANNA HELD.

MR. AND MRS. ALBERT McGOVERN.
(Photograph Taken in Invarcargyle, New Zealand, the Most Southerly City in the World.)

Mr. Albert McGovern is a stock actor of wide reputation. He was a producing director for Lubin and Pathe films. Mrs. McGovern (Ethel Elder) did excellent work as leading woman with many stock companies throughout the country. Mr. and Mrs. McGovern have recently completed arrangements whereby they are to be co-stars throughout Australasia. Both are well known in the principal cities of the United States and have met with deserved success in the far Southwest.

POPULAR MANAGERS

Mr. Hogan was solicited to take charge of the old Vandeveer Opera House, after the usual number of failures that attend the one-night houses. This house, an upstairs affair, was very successfully run by Mr. Hogan for several years, but like many others was compelled to close after the Iroquois fire, the city being without a playhouse an entire season.

Mr. Hogan's next venture was to organize the Taylorville Amusement Company, which erected the new building, which is known as The Elks, the B. P. O. E. lodge having their quarters on the second and third floors. Mr. Hogan last season also built an airdome next to the theater, where vaudeville and pictures ran during the Summer season. This is known as the Hippodrome and is one of the finest, both exteriorly and interiorly, to be found anywhere.

JERRY HOGAN,
Well-known Manager of the Elks Theater, Taylorville, Ill.

Mr. Hogan is a member of several fraternal organizations, always takes an active part in all local theatrical affairs, and was the promoter of the first Elks minstrel in this city, which was both an artistic and financial success. The billposting plan of the city is also owned by Mr. Hogan.

MAXIMS OF THE STAGE

Let as many friends of truth as will, instruct their fellow-citizens in the pulpit and on the stage, the vulgar will never cease to be vulgar, though the sun and moon may change their course, and "heaven and earth wax old as a garment."—SCHILLER.

The names of princes and heroes may give a play pomp and majesty, but they contribute nothing to the emotions. Though their position may often make their misfortunes more important, it does not follow that it makes them more interesting.—LESSING.

Imagination, far from being an enemy to truth, brings it forward more than any other faculty of the mind; and all those who depend upon it as an excuse for indefinite terms or exaggerated expressions, are at least as destitute of poetry as of good sense.—MADAME DE STAEL.

Madame Kenseln died with uncommon decency, in the most picturesque attitude, and one touch particularly surprised me greatly. It is an observation about dying persons that they begin to fumble their clothing or beds with their fingers. Of this observation she availed herself in the happiest manner.—LESSING.

Rip Van Winkle is different from others, for his character gives a larger scope and variety of interpretation. He passes through so many failures; and, being a myth, the question in his case is, How would a man act, what would he think, what would he say, if, mind you—if in italics—he could sleep for twenty years? There is the problem! The character requires a fanciful treatment from the very nature of the part.—JOSEPH JEFFERSON.

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ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

IMPORTANT TO OUR READERS

The DRAMATIC MIRROR has decided to reduce its subscription rate to $3.50 a year. This rate will go into effect November 1.

The reduction is made in conformity with the tendency of the times. For thirty-five years the rate has been $4 per annum.

For many more years than that the annual subscription rate of a daily newspaper was $12. It is now about $3. The general tendency has been downward; and in harmony with the progressive policy which has characterized this newspaper for some years past, this concession to public demand has been decided on by its publishers.

It is hoped that this liberal reduction will result in a large increase of circulation. The MIRROR is determined to see that it goes into the hands of every manager of a theater, vaudeville and motion picture house in the United States and Canada.

We hope also to extend our circulation materially in other directions. To the player fraternity this new rate ought to appeal with special force. Instead of paying ten cents a copy at a newsstand—for the price of single copies will remain as of old—every player can have his MIRROR sent to his home address, or in care of his company, at a saving of $2.70 a year.

All subscribers who hereafter remit at the old rate will be credited with an extension of time to the full amount of their remittance.

The MIRROR thus takes another step forward. It is the only weekly dramatic organ that is published at $2.50 a year.

COURTESY IN LEASH

COURTESY — garden-truck variety — needs a bit of culture by a certain class of theatrical managers and booking agents. How it is dying a-top is illustrated by recent instances, to wit:

A correspondent holding a credential from a reputable publication went to a box-office accompanied by his mother, for whom he bought a seat. His credential was not recognized. He asked permission to go in as a standee. This was refused, and the manager declined to refund the money the correspondent had paid for his mother. If the manager in this case did not see a chance to "gouge," the word has lost its significance.

Another correspondent with duly accredited credential presented it and was told by the manager that inasmuch as the correspondent never gave the manager "a good send-off" in the correspondent's paper, the correspondent was not entitled to a seat in the house unless he paid for it.

Still another correspondent, one who has served many years in favorably reporting all attractions that visited the town, was told to write to the agent of the attraction for privileges desired, and if the agent was willing, the house-manager would not object. The case was submitted to the agent and no reply was ever made. In this case the booking agent showed that he had either let his idea of courtesy go to seed, or that he never had it in him.

The average correspondent of a theatrical publication does his work without pay. He does not report the attractions that come to his town because he gets a free seat, but for the benefit of the profession. If the booking agent of a company or the house-manager does not believe in recognizing a correspondent, that is his business, but he can make his position understandable in "a particularly gentlemanly" way.

PLAYS AND THE WAR

THE war in Continental Europe has put theaters out of business. Even across the Channel, London playhouses have cut out night performances, and matinees have been substituted. A recent cable dispatch had it that but one theater in Vienna was open.

One gets a heart-sickening perspective of the conflict in the fact that there is nothing to take the mind from battle-shocks, vigils in the trenches, and the pitiful scenes in hospitals.

It was not the case in our Civil War, especially in the North. Managers did not enrich their coffers in that lamentable and fratricidal struggle, but the public had some surcease from what was going on at the front. The soldiery, rank and file, quartered in the great cities and smaller towns, had a respite now and then, when off duty. Frequently a playhouse contained as many uniforms as civilian attire. There were no moving pictures then, and vaudeville by that name had not been born—attractions of that class were billed as variety.

In the South there was dearth of amusements. But occasionally an enterprising manager ventured to play in a city that was headquarters of a department. In one of these, a wigwam was erected, and therein the manager played his company. On one occasion GENERAL GRANT occupied an improvised box. The play was "The Siege of Lucknow," an echo of the Crimea. When the performance was over GRANT sent for the manager, and said: "There is enough war on the outside. Why don't you give these people something else?"

The bill next night was in the line of comedy, and the wigwam turned people away. The wigwam remained open until GRANT went farther South. The manager proposed to travel in the wake of the army, but the troops had no time for plays then. GRANT suggested to the manager that he take his company back to the North. It was done, and JOHN ALLEN, the first manager who had proposed to follow the army through the South, gave Northern cities and towns the benefit of GRANT'S suggestion.

NO CHARITY ASKED

Editor DRAMATIC MIRROR:

SIR.—It was a matter of serious surprise to at least one reader of THE DRAMATIC MIRROR to find that paper reprint from *The New York Review* of Oct. 17, the article regarding the plans of certain theatrical managers for benefits to be given for the destitute actor and actress of the American stage, and one wonders if THE DRAMATIC MIRROR made the reprint in all seriousness, or merely from a sarcastic motive.

While, undoubtedly, there are many professional players needing food and clothing, I doubt very much their applying for assistance to any such fund as the several producing managers are endeavoring to foster. What the American player needs is work—give him that and he would gladly apply at least 10 per cent. of his benefit earnings to his destitute brother, not only in England, but in all other countries. Why he should, in any circumstances give charity, simply to England and her allies, is difficult to understand. Charity is Love—and Love is general—is Charity.

If the same managers who are contemplating these benefits throughout the country for their American brethren would but give them the work they have already given—and are still giving—to those people whose very presence in this country have made these prospective benefits seem necessary, then these same benefits would not have to be undertaken. If the American manager would but realize that the importation of entire English companies, with play after play from the same little island, meant just so many of his own countrymen thrown out of work, perhaps he would cease cluttering up our already half-dead stage with players, in many instances, not nearly so prudent as our own.

We, on the outside, cannot know, of course, why this is done—we can only surmise. If the surmise could, by any possibility be correct, then it would mean that our American player is being supplanted by cheaper material from abroad. And yet we howl for advancement in American drama! Really, isn't it a joke—despite its seriousness?

Let us have benefits, by all means, but let us allow our own people to give them for the benefit of others, not for themselves.

Yours very truly,
JOHN CONGREVE.

11 Wadsworth Avenue, New York City, Oct. 21, 1914.

"THE MIRROR" AN ARBITRATOR

NEW YORK, Oct. 23, 1914.

Editor DRAMATIC MIRROR:

SIR.—A committee of several Brooklynites has appointed me to write a letter of thanks to you, because we believe, in a measure, you helped in the reorganizing of the Crescent Players of Brooklyn, as from time to time letters were sent in to you, and on more than one occasion you either quoted same or published them, which served to let the Crescent operating people know how very anxious the commonwealth of Brooklyn Borough were to have the company reassembled. We heartily thank you for your services, although I presume you were somewhat obliged to be neutral in such a matter.

In your Rialto chatter of a week or so ago I noticed that you said something very true, something like this, that it was quite the thing to say, "Good morning, have you written to the Crescent management to ask them to reorganize their stock?" or words to that effect. You may now say that we have changed it to, "Why the Sunny Jim smile, brother? Why, because the Crescent Players are coming to town and will dispel all gloom." And then some.

Thanking you again and wishing you every success, I am,

Very respectfully,
L. B. HARMING.

"HO-HO!"

(*From the Detroit Free Press.*)

When the writer on theatrical topics known as Alan Dale (in fact Alfred Cohen) severed his connection with the Hearst prints a few days ago, he proclaimed that he was a martyr to the sordid spirit, in that it was demanded of him that he commercialize his reviews of plays in a way or in ways to produce the largest revenue for his employer.

"Ho-ho" hoarsely laughs Editor Frederick F. Schrader, of the New York DRAMATIC MIRROR, obviously in the mood of one who might be supposed to have little faith in the Alan Dale protestations of the virtue that no conditions or cruelties of fate could overcome.

[The *Free Press* then reprints THE MIRROR'S editorial.]

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.]

M. J., New York.—No.

T. N., Chicago, Ill.—We thank you for your voluntary service.—EDITOR.

JOHN J. HENRY, N. Y.—We will not publish a theatrical roster this year.

A READER.—Mae Desmond is playing stock at the Poli Theater, Worcester, Mass.

MRS. J. T. BENELL.—Mrs. John Wood may be addressed care Mrs. R. R. Lumley, Rossland, Cole Park, Twickenham, England.

"CURIOUS," Brooklyn.—Dorothy Donnelly may be addressed care of Liebler and Company. Unable to answer your first inquiry.

PAULA MOLCHIN, San Francisco, Cal.—We do not know. He is said to be in London.

M. A. YOUNG, Washington, D. C.—Amy Lee is at present playing with Fannie Ward in "Madame President." This play is now playing in Philadelphia.

M. L. YOUNG, N. Y.—Miss Rivers may be addressed at the Schenley Theater, Pittsburgh, Pa., care of George Alison, her husband.

"INTERESTED," Washington, D. C.—We have lately been advised that Steward Baird is now playing in "The Debutante," which plays Pittsburgh, Pa., Nov. 12-17.

J. H. A., Brooklyn.—We think the poem of which you speak originated in "The Soul Kiss." Of the other we do not know. Inquire of Remick, publisher.

R. N. S., New York City.—There is nothing compulsory in the bestowal of seats by managers. No one is "entitled" to what is always a courtesy. You should write to the manager and make a request.

R. B. SIEGERT, Brooklyn, N. Y.—No. The library does not keep back numbers. Reggie Sheffield has not appeared in America before. He has played in three plays abroad. Among them is "Peter Pan."

L. M., Brooklyn.—Miss Shelby can be addressed through THE MIRROR. Any mail will be delivered. Phyllis Gilmore is now at the Payton Lee Avenue Theater, Brooklyn.

R. T. K., N. Y.—Victor Brown is now playing stock in Holyoke, Mass. Angelo McCauli is under William Fox management. Joseph J. Ryan can be reached at the Scott Agency, 1402 Broadway.

F. M. K., Indiana.—We are unable to get the entire cast, but those we have are: May Robson, Martha Hawson; Lois Frances Clark, "Ma" Hawson; Julie Herne and Anita Clarendon.

A MIRRORITE, N. Y.—Success as an advance agent is only gained by those who have had experience. Newspaper men are usually selected, and anyone who has neither been connected with papers or had experience in some similar lines will have a difficult time.

B. L. M., Zanesville, Ohio.—George W. Anson was born Nov. 25, 1847, in Montrose, Scotland. First appearance on the stage at the Theater Royal, Edinburgh, December, 1865. His debut on the London stage was at the Olympic Theater, Oct. 4, 1873. First American appearance was in Buffalo, Dec. 5, 1910. Since then he has played in the following: "Suzanne," "The Concert," "The Great Gay Road," "Man and Superman," and "The School for Scandal. No sketch of House Peters. Miss Keane will not. E. H. Sothern has been very ill and the outcome of his illness will decide his appearing this season. As to your last question, we cannot answer.

NAT C. GOODWIN, IN "NEVER SAY DIE"

Editor DRAMATIC MIRROR:

SIR.—Please, once for all, deny in your paper the insolent false rumors that are constantly being spread concerning Mr. Nat C. Goodwin's failing health, and the statement that one week he will never appear again, and next week that he will play some new play that uses his name to get publicity, etc.

His health is better than it has been for years, despite his long season, playing "Never Say Die" up to the end of August; he opened up by Oct. 14 with "Never Say Die," and if you think he is going to play a new play, I can show you his contract to appear in "Never Say Die" following "Peg o' My Heart" into the Cort Theater, Boston, next April for eight weeks or more. Next season, perhaps, a new play; not what is reported, but by Lee Arthur, entitled "The Morning After."

Thanking you very much for this favor, I am

Very truly yours,
G. H. JORDAN,
Directing tour of Nat C. Goodwin.

ON THE RIALTO

"Germany" has been added to the ensemble number called "The Call of the Colors" in "Dancing Around," the new Winter Garden spectacle.

Sol De Vries, the veteran treasurer at the Hippodrome, tells of an aged darky who made his appearance at the box-office window the Sunday night of Quiroga's concert. He was not seeking inspiration from the violin's plaintive strains, but rather excitement from the current attraction, "Wars of the World," and his quick ear soon caught the fact that there was something unusual on the tapis through oft-repeated inquiries concerning the performance.

"Mistah," he said when he reached the wicket, "befoah yah has mah money, ah wants to ask am dis de regiar perferation to-night or am it a side show?"

"It's a side show, uncle," responded the knight of the box-office. "You want to come around to-morrow evening. Next!"

The Rialto man suggests as a well-meant hint to American actors not to identify themselves with any form of agitation in connection with the war. The patriotism of some of our English players is carrying them, in some instances, to extremes. Frederick Warde recently addressed a meeting of English women in New York and indulged in stinging vituperation of the German Emperor, which will be resented in the end. There are about 25,000,000 German descendants in the United States, and many more of other nationalities not in sympathy with the Allies. Acting, as an art, has nothing in common with politics, and openly avowed partisanship by players, toward whatever side their leaning may be, is sure to meet with bitter rebuke in one form or other from those who are asked to support acting. Let those who want to fight volunteer their services in the field.

Mr. George Forbes, THE MIRROR correspondent at Calgary, sends the following war anecdote under a recent date:

Charles L. Gill, manager of the Pantages Theater, Edmonton, chuckled when he received a telegram from his mother-in-law in North Carolina on Saturday. He chuckled because his mother-in-law had tacked the words, "Kill all English," on to the end of the message. When he got to the theater he chuckled again, for there was a file of troops lined up outside with an invitation for him to report at once to the armory, Sixth Street.

Until he arrived at the armory, Mr. Gill had visions of a smoker or something to that effect, but his visions of happiness were suddenly dispelled by other visions—visions of a dark and gloomy cell, with hard tack and water and live rats by the score, and a shooting party (not duck shooting) at sunrise.

For he was charged with aiding and abetting a German spy, all because his mother-in-law had written some foolish words at the end of the message. Manager Gill tried to explain that his wife had recently left Edmonton to visit her mother-in-law in Charlestown. On her arrival there her mother immediately wired that Mrs. Gill was with her and not to worry, and then at the end of the message put the words, "Kill all English."

But the legions of King George insisted that the forepart of the message was in code. He was branded by his own words when he admitted that his mother-in-law was a German and his fate was sealed.

Now he must be good and not leave the city until he is told to. He has wired Mrs. Gill to return home at once and prove it is only a joke. But it will be a joke if she won't come.

FOR HEBREW BURIAL FUND

For the benefit of the Hebrew Free Burial Fund, Central Opera House, Sixty-seventh Street, New York, Sunday, Oct. 18, free talent was furnished by the White Rats Actors' Union of America. Stage-manager, Joseph P. Mack; pianist, Jack Symonds. Among the features were Claud Austin, somewhat different juggler; (Harry) Miller and Francis (Carl), refined entertainers; Andy McLeod, the Irish minstrel; Nancy Brown and Jean Morosco, the dancer and the violinist; Rathskeller Trio, singers of lively songs; closing with a Russian ballet. Dancing followed the evening's performance.

MANY CHANGES IN THEATERS

Many Productions Have Premieres—Others Close New York Engagements

Many changes are taking place in the New York theaters this week. Among the new plays are Louis N. Parker's "Highway of Life," which opened Wallack's season Monday night; George V. Hobart's play, "Experience," which had its New York premiere at the Booth last night, succeeding "The Money Makers." "The Lilac Domino," the first offering in Andreas Dippel's season of opera comique, which will open to-night at the Forty-fourth Street Theater; "The Perfect Lady," the Pollock-Wolf play in which Rose Stahl has the leading role, also opens to-night with the Hudson as the scene of its premiere; "The Battle Cry," which will be seen for the first time to-morrow night at the Lyric, where "Evidence" recently closed after twenty-two performances; and "Milady's Boudoir," with Adele Blood, which inaugurates the Garrick's new season.

"Consequences" closes at the Comedy Theater Saturday night to make way for Marie Tempest's engagement. The Rubenstein comedy will go to the Fine Arts Theater in Chicago for a run. "The Third Party," after a successful run of one hundred and six performances, also terminates its New York engagement Saturday night and will take to the road. Beginning Monday, "The Only Girl" will present her charms at the Thirty-ninth Street Theater. The French comedy, "The Beautiful Adventure," after seventy-three performances, moves away at the same time for a tour which will extend to the Pacific Coast. Elsie Ferguson in the new Davies play, "Outcast," will be the Lyceum's new attraction. Saturday is also the closing date for Fritzi Scheff in "Pretty Mrs. Smith," at the Casino. Lew Fields's production of the operetta "Suzi" will take place there next Tuesday.

PAULINE CHASE A BRIDE

"Pink Pajama" Girl Marries Alexander V. Drummond, of the Wealthy London Family

Pauline Chase, celebrated first as the "Pink Pajama" girl and later as London's "Peter Pan," was married to Alexander V. Drummond, of the West Kent Yeomanry and son of George Drummond, of Drummond's Bank, Saturday, Oct. 24.

Miss Chase is well known both in this country and abroad. Attention in this country first turned to her when she appeared in "Liberty Belles" as the Pink Pajama Girl. After her success in this Miss Chase returned to London, where she played successfully in "The School Girl" and "Veronique." In 1906-1907 she was starred in "Peter Pan." Her last appearance in America was in 1910 as the star of "Our Miss Gibbs," which was produced by Charles Frohman at the Knickerbocker Theater.

At one time Miss Chase, who is the daughter of Dr. E. B. Bliss, of Washington, D. C., was reported engaged to Claude Grahame-White, the English aviator.

RACHEL CROTHERS'S PLAY

Brooks to Produce "Mother Carey's Chickens" from Kate Douglas Wiggin's Book

A contract by Mr. Joseph Brooks, Rachel Crothers and Kate Douglas Wiggin, for a dramatization of the latter's book, "Mother Carey's Chickens," was signed last week. Mr. Brooks will produce this play early in January with Edith Taliaferro in the principal role. "Mother Carey's Chickens" will be the first play Mrs. Wiggin has done since "Rebecca of Sunnybrook Farm," which also had Edith Taliaferro as the head of the cast.

MARIE TEMPEST HERE NOV. 2

To Present Repertoire During Her Farewell Engagement at Comedy Theater

Supported by her entire English company from the Playhouse in London, including Graham Browne, Marie Tempest will inaugurate her farewell New York engagement at the Comedy Theater next Monday under the management of the Shuberts.

Miss Tempest, who has just completed a five weeks' tour of the principal Canadian cities, has not been in New York in several years. She will appear in a repertoire of plays, including "Mary Goes First," "At the Barn," "The Marriage of Kitty," and others. She will open her season with Henry Arthur Jones's newest comedy, "Mary Goes First," a story of English provincial life.

Miss Tempest's supporting company will include Kate Sergeantson, Kenyon Musgrave, Franklin Dyall, John Alexander, Herbert Ross, Guy Newall, Norman Loring, Horton Cooper, Lillian Cavanagh, and Barbara Fenn.

FOR PRINCE OF WALES BENEFIT

The programme announced for the Prince of Wales benefit at the Lyceum Theater, Nov. 3, includes "Gruesome Grange," a one-act play by Anthony Hope, Comyns Carr, and Captain Robert Marshall; "What Do You Know About That?" a one-act play by Clare Kummer in which William Gillette, William Norris, Ernest Lawford, and Elizabeth Murray will appear; William Faversham in a scene from "The Hawk"; Virginia Harned and William Courtenay in a sketch; Florence and Mary Nash in a sketch; and Madame Yorska in a French playlet by Tristam Bernard.

NEW PLAY AT WILKES-BARRE

Frazee Produces "What It Means to a Woman," by E. H. Gould and F. Whitehouse

WILKES-BARRE, PA., Oct. 26 (*Special*).—H. H. Frazee's newest production, "What It Means to a Woman," was seen for the first time on any stage at the Grand Opera House here Friday night, Oct. 23. It is a drama of New York life in four acts by E. H. Gould and F. Whitehouse, two authors hitherto unknown, who have succeeded in establishing their ability as playwrights if the enthusiasm of the audience may be accepted as a verdict. A splendid cast interpreted the play, which included Rita Jolivet, Frank Mills, Laura Nelson Hall, Joseph Kilgour, Alice Johns, Jean Newcombe, Catherine Calhoun, Mary Miles Minter, Marion Lord, Florence St. Leonard, Roydon Keith, and Arthur Hyman. The play was staged under the direction of Edgar MacGregor and will have its New York premiere shortly.

SIGNS CONTRACT

Billie Burke to Continue with Frohman Management for Five Years—Her New Roles

The much circulated report that Billie Burke, who married Florenz Ziegfeld, Jr., a few months ago, would not continue under the management of Charles Frohman after this season, was set at rest last week when she signed a contract with Mr. Frohman for a period of five years.

The new agreement, the first written one ever arranged between Mr. Frohman and Miss Burke, stipulates that she shall play in New York city in one of Mr. Frohman's theaters each season until Christmas. Mr. Frohman has also arranged that she shall extend her present season until the middle of July, playing as far West as San Francisco, where she is to appear during the Panama Exposition. She will also play Rosalind in "As You Like It," for a special spring engagement in New York city, followed by visits to other cities.

Next season Miss Burke will appear in a drama of American authorship, in which she will assume seven different characters.

BUYS OLD CIRCUS LITERATURE

All old-timers connected with the circus business will recall the late Charles H. Day, who was one of the pioneer advance agents ahead of the great tented caravans. When he died, about six years ago, he left a rare and valuable collection of lithographs, heralds, dodgers, photographs and autographs which he had accumulated during his fifty years' service in advance of circuses, dating from the days of Stone and Murray and Van Amburgh to the Sells Brothers. This collection was sold last week by Mr. Day's nephew, William B. Day, to Townsend Walsh, who says that the material virtually constitutes a history of the circus business in America from its most primitive beginnings to its present enormous proportions.

"THAT PRINTER OF UDELL'S"

Mr. Sanford Dodge is meeting with splendid success in "That Printer of Udell's" in Northwestern territory, and judging from the reports is making good artistically as well as financially. After playing the Pacific Coast time the company will return East by the way of Salt Lake and Denver. "That Printer of Udell's" is one of the most widely read books of modern times, and the play for that reason is very popular. Mr. Dodge carries an excellent company and equipment for this production.

"THE MIRROR" IN AUSTRALIA

SYDNEY, AUSTRALIA, Sept. 23.

Editor DRAMATIC MIRROR:

SIR.—It is with great pleasure we await the boat to bring THE MIRROR, even if it is six weeks old when it arrives. We feel it is an issue of yesterday. THE MIRROR throughout Australia and New Zealand is a much valued paper. All the motion picture people rush for it to read the many criticisms, which give them a line on the pictures they are to receive at a later date.

ALBERT MCGOVERAN.

"MARRIAGE OF COLUMBINE" CAST

The cast for "The Marriage of Columbine," which will inaugurate the opening attraction of Punch and Judy Theater Tuesday, Nov. 10, includes Charles Hopkins, Edward Emery, Herbert Yost, Charles Hampden, John Edward Emery, Mrs. Hopkins, Louise Closser Hale, Eleanor Carey, Vera Pole, and Linda Bolton.

COMPOSERS RESPOND

To date, more than one hundred composers have sent in musical compositions to the Little Theater, in response to Winthrop Ames's recent offer to play just new, unpublished American pieces as the harmonic programme at that playhouse. None will be considered that is submitted later than Nov. 15, 1914.

"LILAC DOMINO" TO-NIGHT

Andreas Dippel will inaugurate his season of opera comique to-night at the Forty-fourth Street Theater with "The Lilac Domino." The operetta was first produced at the Oldstadt Theater, Leipsig, on Feb. 15, 1915, and since that time it has been seen in all of the prominent cities of Germany.

The PUBLICITY MEN

Ralph D. Robinson is doing the press work for Corse Payton's Lee Avenue Theater in Brooklyn.

Percy Heath and Larry Mitchell are both in town after preparing smooth progress for "Earl."

J. H. Dillon is doing the publicity for Joe Weber's production of "The Only Girl," which opens in New York next Monday.

If "Life" is a rip-roaring success, much of the credit will be due to its forceful advertising for which Leander Richardson is responsible.

George Lightman, a well-known advance agent in the Middle West, has been secured by the Big Attraction Film Company to do the road work on "After the Ball."

Edward G. Tunstall, press agent of the Metropolitan Theater in St. Paul, was recently married to Miss Margaret Kersten, of Minneapolis.

After marching successfully upon outlying cities for William Elliott in "Experience," Julian Johnson is back at his old headquarters directing the campaign of the Princess Players.

Max Elser, Jr., who heretofore has touted Terpsichore's born for Max Rabinoff, now blows the bugle of the unknown Muse who flickers on the screen. He has charge of the publicity for Edward Curtis's North American Indian Company.

With Gaudy and Rudolph at Hammerstein's last week, Lonny Haskell established an adjective supremacy that Walter Kingsley at the Palace will find especially difficult to approach even though he has George Stallings as a headliner.

Edward L. Bernays feels that he has done a service to humanity by leading Wendell Phillips Dodge to his premier barber at the Astor. As a result, the before-despondent Dodge has reached the pinnacle of his fondest hopes, having found a hair trimmer who does justice to his deservedly celebrated Vandyke beard.

Ben Atwell played host to several hundred clergymen recently when "minister night" was celebrated at the Hippodrome. Many of the guests naturally became obstreperous and unruly owing to the unprecedentedness of the occasion, but Ben cheerfully smoothed out all ruffled tempers, never losing for an instant his angelic expression or his truly Hippodromic good-nature. He calls the event a "sanctimonious success swordedly supervised."

GOSSIP

Hubert Wilke and Mario Majeroni have been engaged for "The Lone Wolf."

Hazele Burgess, touring the South as Nell in "Stop Thief," will appear in a New York production after the holidays.

Elizabeth Valentine has written a book on Shakespeare's heroines. Miss Valentine was leading woman for E. H. Sothern.

The Shuberts announce the engagement of Sherman Wade for a forthcoming production.

Lillian Hale is one of the foremost in the support of Sam Bernard in "The Belle of Bond Street."

Alice Gale, who is playing the mother in "To-day" in Chicago, has opened a dramatic school in that city.

"The Marriage Game," with Olive Tell, which was recently seen at the Stanford Theater, New York, closed Saturday, Oct. 24.

Louise Dresser has been engaged by Cohan and Harris for one of the leading roles in the new farce in which William Collier will be the star.

Miss Gertrude Dallas has succeeded Virginia Pearson in Eugene Walter's play, "The Better Way," in which Charlotte Walker is now touring.

Francis Macmillen, the American violinist, arrived in New York Oct. 22 and began his American tour Monday, Oct. 26, in Jackson, Mich., where he plays a joint concert with the Russian Symphony Orchestra.

Ruby Norton, of Norton and Lee, was compelled to leave the Sam Bernard company at Chicago on account of illness, and is now at the American Hospital in that city in a serious condition.

Virginia Millman, understudy for "Twin Beds," "The Money Makers," "The Salamander," and "Under Cover," will shortly be seen in special matinees of "Mrs. Dane's Defense" and "Article 47."

Miss Adeline O'Connor, who is understudy for Florence Reed in "The Yellow Ticket," was taken ill suddenly two weeks ago in Chicago and entered Streeter Hospital for an operation. She rejoined the company this week at the Garrick Theater in Philadelphia.

In the concert to be given at the Hippodrome on Nov. 1, under the auspices of the N. Y. Throat, Nose and Lung Hospital, for the benefit of the Red Cross jointly with the hospital, Wilfrid Douthitt, the leading baritone of the Dippel Opera Comique company, will make his first concert appearance in the United States.

THE FIRST NIGHTER

"A Pair of Silk Stockings" Charming Comedy—Diplomacy at the Empire—"Chin Chin" Excellent—The Princess Players—"Life," "Kick In," etc.

"A PAIR OF SILK STOCKINGS"

Comedy in Three Acts, by Cyril Harcourt. Produced by Winthrop Ames at the Little Theater Oct. 20.

Lady Gower	M. Hamley-Clifford
Irene Maitland	Sybil Carlisle
Pamela Bristowe	Mary Glynne
Angela	Barbara Allen
Captain Bagnal	P. Clayton Greene
Sam Thornhill	Kenneth Douglas
Sir John Gower	Cyril Harcourt
Hugh Macintyre	Edward Douglas
Arthur Brook	Lawrence White
Morgan	George Odell
Molly Thornhill	Caroline Bayley
Pauline	Hazel Housley
Wilson	Byron Russell
A Tramp	Walter McEwen

The Little Theater began its season with a comedy which made an extremely favorable impression on the invited audience which attended the special dress rehearsal Saturday evening before the formal opening. "A Pair of Silk Stockings" is not only an amusing play, but a tendency to light farce, but it is an uncommonly well interpreted performance by an all-English company. Here is the story:

Molly Thornhill has secured a divorce from her husband, Sam Thornhill, on rather vague grounds of suspicion. After six months she is filled with regrets for her hasty step and seeks a meeting with him at the house of her mother's friend, Lady Gower. She pretends to have been compelled by an accident to her car to seek the protecting shelter of Lady Gower's country house while Sam is a guest there; and as Captain Bagnal, another guest and a former suitor to Molly's hand, leaves for London that evening, she is assigned to his room without his knowledge.

Sam is also dead anxious to make up with Molly, and in order to obtain an interview with her he conceals himself in a wardrobe in her room. Captain Bagnal misses his train for London and returns to the house during the night. He finds the door locked, and unceremoniously enters his room by climbing through a window. Molly gets out of bed, and a dramatic scene takes place between Bagnal and the former object of his worship, who, however, rejects all his advances, particularly as the captain has meanwhile become engaged to a young lady in the house.

During these explanations Molly's husband is discovered in the wardrobe, mistaken for a burglar without being recognised, and thrown into an adjacent room. Presently Captain Bagnal's betrothed, Angela, enters and discovers her fiancé in Molly's room. An intense scene of jealousy is precipitated, which is not cleared up until Sam Thornhill the next morning makes a confession of his share in the night's events, after which husband and wife are reconciled.

The second act is a succession of daring scenes, but the situations are so cleverly handled by the players that everything suggestive is covered up by the excellent performance of the actors, along with any deficiencies of logical cohesion in the plot. The author, who plays a minor part, is almost as much indebted for his success to the players as he is to his own handicraft. Miss Hamley-Clifford as Lady Gower, Barbara Allen as Angela, P. Clayton Greene as Bagnal, Kenneth Douglas as Sam, and Caroline Bayley as Molly made up an ensemble of unusual strength.

The only relation of the title to the story consists in the action of Captain Bagnal when he secures the supposed burglar by tying his legs with a pair of Molly's stockings.

"BIG JIM GARRITY"

A Melodrama in Four Acts by Owen Davis. Staged by John Emerson. Produced at William Morris' New York Theater, Oct. 16, by A. H. Woods.

John Dexter	John Mason
Jack Dexter, his son	Frank M. Thomas
Judge Cragen	William Sampson
Dr. Malone	John Flood
Dawson	John Emerson
McLaughlin	Guy Nichols
Tom Dane	Robert McWade
Thompson	Willis Martin
Mrs. Dexter	Amelia Gardner
Sylvia Cragen	Janet Dunbar
Laura	Katherine Le Baile

Act I.—Home of John Dexter, Glenville, Cal. Act II.—The same. Three hours later. Act III.—Dr. Malone's office. Evening of the same day. Act IV.—The same as Act I. The following morning.

In "Big Jim Garrity," Mr. Woods had taken the bull by the horns and has given Broadway a big production with a cast of the best players at exactly half the usual price. A dollar play on Broadway is almost unbelievable, and no doubt this commendable act of Mr. Woods will add greatly to the enthusiasm of the audiences at the New York Theater. Even those who do not especially care for melodrama of the "Big Jim Garrity" class will feel a pleasure in aiding this novel movement for popular prices.

In the Owen Davis play, Mr. Woods shows that he can give a production with all the crook types which have become favorites during the past few seasons. There is a safe robbery to start things going, John Dexter (alias Big Jim Garrity) has a son, who is accused of the robbery. When Dexter insists upon the arrest of a woman servant, she turns upon him and tells the detectives that he is an escaped convict who twenty years before was convicted of the murder of a young man named Cragen. Garrity served one year only of his twenty-year sentence, and since then had been leading the life of a wealthy and highly respected citizen. The worst of it is, the murdered Cragen happened to be the brother of Dexter's best friend, Judge Cragen, who has always been looking for the murderer with vengeance in his heart. Of course, Jim is innocent, and the doctor, who has secretly been giving Mrs. Dexter morphine, not only committed the murder, but the robbery of Dexter's safe as well.

The big scene shows Jim chloroformed and bound to a chair in the doctor's room. Fortunately, Sylvia Cragen, the young girl who is engaged to his son, happens to drop in at the right moment and understands a telegraphic signal which Jim, regaining consciousness, taps on the sides of his chair. The doctor, upon hearing her call out the meaning of the signal, makes a break for safety. In the melee, he throws a lamp, smashing it, while Big Jim wings him with a pistol. Everything ends happily, with Big Jim's innocence proved. His wife promises to leave off taking morphine, and the two young people, Cragen's daughter and Jim's son, are to be married. The play was splendidly acted. Mr. Mason brought to his part all the sincerity and dignity which he employs in other forms of drama. It would scarcely be fair to single out any one of his splendid supporting company for special praise, for all deserved it. Mr. Mason was called upon for a speech and referred to Mr. Woods's new venture.

"KICK IN"

Melodrama in Four Acts, by Willard Mack. Produced by A. H. Woods at the Longacre Theater, Oct. 19.

Commissioner Garvey	Edward Gillespie
"Whip" Fogarty	Paul Everton
Jack Diggs	Lionel Adams
Memphis Bessie	Maidel Turner
Myrtle Sylvester	Josephine Victor
Old Tom	Edward J. Mack
Chick Hewes	John Barrymore
Molly	Jane Grey
Mrs. Gallioran	Annie Mack Berlein
Daisy	Katherine Harris
Charley Cary	Forrest Winant
Gus	John Sharkey

Managers digging in the desert of dogma recently unearthed the assertion that the crook play was too much with us; that early and late it laid waste our powers of interest. The futility of this remark is unmistakably proven by the success with which Willard Mack's "Kick In" jabbed its hypodermic way into Broadway favor.

Strange this ceaseless fascination of the underworld for the playwrights. One would think the playgoing public had become as familiar with the various forms of criminality (and consequently as bored) as it is possible. Then along comes a play like "Kick In" with no attempt at intellectuality in its writing and carrying no message, as the author so naively expressed in his curtain speech, and by force of its tense, swiftly changing situations, its sympathetic appeal, its humorous colloquialisms, sweeps our accepted theories into the misty background.

Unfortunately for Mr. Mack, the interest of his play is somewhat dimmed by its predecessor, "Within the Law," after which it is closely patterned in its manner of writing. However, it contains thrills sufficient to keep the most sophisticated spectator continually on the edge of his seat. The characterisation is consistent, if somewhat conventional, the interest is exceptionally well sustained, the climaxes are effective, the dialogue is crisp if frequently sinking to a vaudeville level in its broad humor, and withal, it is well acted by a finely balanced cast.

The story concerns the difficult task of "Chick" Hewes and his wife Molly, ex-convicts, to keep in the straight and narrow and still be loyal to their friends who are not so respectful of the niceties of morality. It seems that "Chick's" friend has stolen a diamond necklace, been shot for his efforts, and has had the indiscretion to die in "Chick's" house. When the dead burglar's body, hidden in a convenient barrel, had been taken away by a waiting wagon at an hour when a lull was expected in police activities, the reformed "Chick" believed his anxieties over. But he reckoned without his wife's brother Charley, a sodden, hopeless dope fiend who had acquired the necklace in the burglar's flight for safety. Finally recovering the necklace, "Chick" turns it over to the pursuing detective, who accuses him of the crime and overpowers him. In the scuffle, however, trusty Molly jabbed her brother's hypodermic needle into the arm of the relentless detective and Morpheus completely claimed him as the couple were off to the authorities to make a clean breast of the affair. The same device used by Mr. Broadhurst in "The Law of the Land" brings the play to an end. A successful plea is made to the parentboard of the police commissioner and the couple are allowed to resume their normal lives.

John Barrymore played the part of "Chick" in a graphic manner, though his shiftiness of aspect somewhat belied his good intentions to "live straight." Jane Grey was a wholesome and sympathetic Molly. Josephine Victor acted with conviction and restraint the emotional role of the crook's "girl." Forrest Winant gave a vivid performance of the dope fiend. Edward Gillespie, Paul Everton, and Lionel Adams scored as the unpopular minions of the law.

THE PRINCESS PLAYERS

Holbrook Blinn, director, presented five plays, Oct. 17, at the Princess Theater:

"PHIPPS."

By Stanley Houghton.

Sir Gerald	Mr. Trevor
Lady Fanny	Miss Murdoch
Phipps	Mr. Blinn

Place—A room in Sir Gerald's London house.

"THE FOREST OF HAPPY DREAMS."

By Edgar Wallace.

The Man	Mr. Mestayer
The Commissioner	Mr. Trevor
The Jockey	Mr. Edgard
The Financier	Mr. Andrews
The Headsman	Mr. Lewis
The Woman	Miss Murdoch

Place—Edge of the Ituri Forest, Africa.

"THE CAT AND THE CHERUB."

By Chester Bailey Fernald.

Wing Shee (his original part)	Mr. Blinn
Chim Fang	Mr. Trevor
Hoo King	Mr. Lewis
Wing Sun Luey	Mr. Mestayer
Ah Yet	Miss Follni
Hwah Kwee	Miss Benson
Hoo Chee	Master Kauffman

Place—One-Eye Alley; San Francisco's Chinatown.

Time—Before the earthquake and fire.

This play was originally produced by Mr. Blinn at Hammerstein's Olympia Theater, New York, in September, 1897; and the same year at the Lyric Theater, London.

"THE GOAL."

By Henry Arthur Jones.

Sir Stephen Famariss	Mr. Blinn
Daniel Famariss	Mr. Edgard
Sir Loddon Crane, M. D.	Mr. Andrews
Adams	Mr. Gilmore
Peggie Love	Miss Hill
Nurse Clandot	Miss Hassell

Place—Sir Stephen's house in Portland Place, London.

Time—1897.

Mr. Blinn wishes to acknowledge his indebtedness to Mr. Henry Arthur Jones for rehearsing this play.

"LITTLE FACE."

A Romance of the Year 199,000 B. C.

By Roland Oliver.

Scar Cheek, a philosopher	Mr. Mestayer
Yellow Tooth, his woman	Miss Hassell
Short Leg, a handicapped hunter	Mr. Edgard
Pink Weed, a coy maiden	Miss Murdoch
Gab Gab, a neighbor	Miss Benson
Much Talk, a neighbor	Miss Hill
Little Face, an old maiden	Miss Follni
Click Knee, a stranger in those parts	Mr. Trevor
Loose Lip, a family man	Mr. Gilmore
Round Arm, a matrimonial prize	Mr. Lewis

Scene I—A collection of cave dwellings in a clearing of a forest in what is now Central France, April. Scene II—The same, August.

The first play, "Phipps," might have been amusing if it had been acted with subtlety. Unfortunately it was not, and the commonplace method of treatment did not win for it any great amount of approval.

"The Forest of Happy Dreams" proved to be another of those dream plays which have come to us in such numbers recently. The scene is laid in a picturesque spot in an African forest, where a young man lies dying, a victim to the deadly climate. He is attended by a native, who believes in the superstition that the place brings happy dreams. And so it does, for the sick man, after taking some medicine administered by a sympathetic stranger, goes to sleep and dreams of the haunting incident in his own life, his quarrel with his fiancée. After a moment's darkness we see him and all the characters who figured in the episode just as they appeared to his fancy. The girl assures him that she forgives him. Darkness comes, then dawn. The kind stranger appears. The patient is dead. He died in the Forest of Happy Dreams.

Mr. Mestayer as the dying man was particularly sympathetic.

"The Cat and the Cherub" no doubt would prove an interesting study of life in San Francisco's former Chinatown had the characters attempted to characterise, but not one of them did so, not even Mr. Blinn. They walked about in Chinese garments, but beyond that there was little atmosphere. The story is a tragedy. Love, hate, and a kidnapping episode make up the ingredients.

"The Goal" proved to be an admirable little play, splendidly acted by Mr. Blinn, whose Sir Stephen Famariss merited all the praise bestowed upon it by the author, Mr. Jones, during his curtain speech. Mr. Blinn made Sir Stephen true to the type and so worthy of enthusiastic applause. The play itself is fascinating chiefly because of the character of Sir Stephen. Its plot offers the story of an estrangement between a father and son and the prospect of bridging the gap between England and America as the son's inheritance from a marvelous bridge-builder of a father. The entire cast of "The Goal" was excellent.

"Little Face" offered a surprise which is rather difficult to classify. That it was extremely funny there is no denying. From the time the cave dwellers began to talk of chasing women and bringing them to earth by beating them over the head with bones, the audience was prepared for the funniest. The characters wear skins and let their hair grow long, giving a true forest effect. Little Face is berated by her father and mother because she has not been able to be run down and be dragged off to a cave by some pursuing man. Just then a tiger growls as he is approaching; all the cave-dwellers flee to their caves and roll the stones in the entrances to keep out the marauder. There is no room for Little Face, who in despair climbs a tree. A man takes refuge there, also, in his flight from the wild beast, and Little Face claims him for her own—against his will. This tree scene is screamingly funny. If the play had ended there it would have been well but in another scene the interest of the audience lags considerably in learning how some lone woman who has a cave all to herself manages to secure the finest skins and the juciest hunks of meat from all the men in the neighborhood. She is a regular cave enchantress, the women say. In the end she proves to be Little Face, who was supposed to have been devoured by the tiger, and she teaches her own sister a lesson by showing her how she can win the sister's suitor—which she does without regret. This play does not give opportunity for anyone to distinguish himself. It is merely very funny, and one doesn't stop to bother whether it is artistic or refined. It is just an oddity.

"DIPLOMACY"

A Play in Four Acts by Victorien Sardou. Produced by Charles Frohman at the Empire Theater Oct. 20.

Henry Beauclerc	William Gillette
Comtesse Zicka	Blanche Bates
Dora	Marie Doro
Julian Beauclerc	Leslie Faber
Count Orloff	Giorgio Majeroni
Baron Stein	Gustav Von Seyffertitz
Algie Fairfax	Norman Tharp
M. Stelford	George Farnol
Antoine	Henry Dorston
Sheppard	John Carmichael
Marquise De Rio-Zares	Jeffreys Lewis
Lady Henry Fairfax	Bertha Fordyce
Mimi	Malina Sheridan
Bellboy at Hotel	Master Rawford Hampden

"Diplomacy," after all, must be set down as one of the standards. It is purely a play of the theater; but as a comedy in which we do not look for problems of life, but merely entertainment, it offers one of the most perfectly wrought-out stories of intrigue and counter-intrigue in the repertory of the French stage.

Mr. Frohman is making an excellent production of it, with three well-known names in the cast; but despite many charming features it can hardly be said to have been improved by the liberties which have been taken with the text as well as the characters. Mr. Gillette's role of Henry Beauclerc has undergone a strange metamorphosis. He has greatly elaborated it in details and converted it into a modified edition of Sherlock Holmes. The presumably dignified ambassadorial attaché becomes a sort of sleuth, and the old-time charm of the intellectual duel between him and the Countess Zicka resolves itself into a modern crime hunt, in which the Countess has no kind of chance.

Miss Bates played Zicka in an extremely clever way, but obviously her share in the proceedings has been reduced to the slenderest lines of cohesion, and she is under a handicap to maintain the place of Zicka in the complications to the full limit of its importance. So far as she had an opportunity she showed that she has a keen sense of appreciation of all the finer points of the character, whereas Mr. Gillette's interpretation can hardly be called a subtle study of a subtle role. Much comedy is introduced in the version which is, to be modest, commonplace. Miss Doro charmed everybody by her refinement. Her Dora is emphatically interesting, and she presented the picture not only of a very sweet, innocent girl, but of a very tender and lovable one.

Mr. von Seyffertitz plays the crafty Russian diplomat to the life, though this role, too, has apparently been stripped of some of its original importance. Leslie Faber is very good as Dora's lover. A splendid character sketch is the Lady Fairfax of Bertha Fordyce. Miss Lewis's Marquise de Rio-Zares is a little too loudly effusive in the earlier acts, and Norman Tharp would be good if one knew just what his part is intended to convey.

These are the contrasts of qualities which mark the present revival. In my humble opinion an even better result would have been possible if the play had simply been trimmed of some of its asides and left as Sardou wrote it, costumed for the period in which it is laid.

"LIFE"

Melodrama in Four Acts by Thompson Buchanan. Presented by William A. Brady at the Manhattan Opera House, Oct. 24.

Ruth Stuyvesant	Kathleen MacDonell
Ralph Stuyvesant	Dion Titheradge
William Stuyvesant	Fraser Coulter
Thomas Burnett	Walter Hampden
Tom Andrews	Frank Hatch
Grace Andrews	Leonore Harris
Mrs. Andrews	Lillian Page
Bill Reid	John Bowers
Mr. MacLaurin	Lyn Hammond
Jennie Bruce	Josephine Drake
Jimmie Jones	Tom Maguire
Tessie Maginnis	Jane Corcoran
Dennis O'Brien	Walter D. Greene
Bull Anderson	Ralph Stuart
Dutch Joe	Sheldon Lewis
Dago Mike	Bingham Pinto
Madame Clarice	Mrs. Stuart Robson

"Life" is just one thing after another—with an American flag waved to let you know when it is all over. The programme terms it "the American Brady-Drama," but no coinage of descriptive terms is necessary to label such an old friend. "Life" lifts

ELECTION DAY NOTICE

Owing to Election Day falling on Tuesday, Nov. 3, the issue of THE MIRROR dated Nov. 4 will be published on Thursday, Nov. 5, in New York City, one day later than usual. This will entail a corresponding delay throughout the country in the publication of THE MIRROR dated Nov. 4.

Advertisers are notified that advertising copy will be received until noon on Monday, Nov. 2.

a score or two of years from your shoulders and puts you back in the days when you sat in the gallery, or ought to have, and listened wide-eyed and opened-mouthed as handsome Claude defied Desperate Desmond. Hero and villain don't look a day older with the passing years, the persecuted heroine still wears black most becomingly, the adventuress is as captivating as ever. Whether or not you enjoy "Life" depends entirely on yourself. If you go with your nose in the air, sniffing and looking for crudities, you'll probably spend a most unpleasant evening, for you will succeed in your search. But if you'll forget that "Life" is not life at all, and go prepared to stand by the hero through thick and thin, then there is a red-blooded tumultuous evening promised, with the unalloyed bliss in store of hissing the villain and his assistants when they step before the curtain at the end of the third act. (You'll be doing just as everybody did on the opening night.)

Eighteen scenes and seven motion picture interludes are used to tell the story of "Life." Bill Reid gets in the bad graces of Thomas Burnett when he captures the heart of Ruth Stuyvasant, whom Burnett had planned to marry that he might secure funds to repay his thefts from the Stuyvasant bank. When his peculations are discovered the blame is shifted to Reid, who is discharged. Later, when Burnett murders the elder Stuyvasant, circumstantial evidence points to Reid, and he is convicted and sentenced to death. "Bull" Anderson, chief of detectives, and most active in securing Reid's conviction, becomes his champion when he hears that "Dutch Joe," an ex-convict, who witnessed the crime, is being paid by Burnett for his silence. But "Dutch Joe" is killed before his testimony can free Reid, an escape from Sing Sing is engineered on the night before the death penalty must be paid, and the scene shifts to Mexico. Reid and his friends are making a last stand behind the mine-stockade, facing annihilation at the hands of a band of Mexican outlaws led by Burnett, now a renegade and fugitive from justice, when "Bull" Anderson arrives with help. A few more shots are fired, the American flag waves triumphant, and all is well. It must be, though the author didn't stop to explain just why.

Many of the scenes, the escape from Sing Sing by auto and the Yale-Harvard boat race in particular, are examples of clever stagecraft. The players, especially the principals mentioned in the cast above, are considerably better than their parts. Aside from covering a change of scene the motion pictures might easily be dispensed with.

William A. Brady has given us the Hippodrome without the singing and the circus. He has turned Father Time's clock back in search of a second "Whip." The patrons who made that piece a record moneymaker can probably be relied upon to do the same for "Life."

"CHIN CHIN"

Or, "A MODERN ALADDIN," a Musical Fantasy in three acts. Book by Anne Caldwell and R. H. Burnside. Lyrics by Anne Caldwell and James O'Dea. Music by Ivan Caryll. Staged by R. H. Burnside. Produced by Charles Dillingham at the Globe Theater, Oct. 20.

Chin Hop Lo The Widow Coolie Clown Gendarme	David C. Montgomery
Chin Hop Hi Pecierewski Ventriloquist Mlle. Fallofski Gendarme	Fred A. Stone
Aladdin	Douglas Stevenson
Abanasar	Charles T. Aldrich
Cornelius Bond	R. E. Graham
Tsu Yung	Eugene Revere
Li-Dragon Face	Edgar Lee Hay
Ring Master	Charles Mast
Violet Bond	Helen Falconer
Goddess of the Lamp	Belle Story
Widow Twankey	Reina Rawlston
Sen-Sen	Juliette Day
Pas-Tan	Violet Kell
Silver Ray	Marjorie Bentley
Moon Blossom	Lola Curtis
Lily Petal	Evelyn Conway
Lotus Leaf	Hazel Lewis
Cherry Bloom	Lorayne Leslie
Little Wing Wu	Agnes McCarthy
Little Lee Toy	George Phelps
The Four Bears	Misses Breen
Spirit of New Year	Mildred Richardson
Poppy Bud	Eleanor St. Clair
Spring Flower	Tot Qualters
Wistaria	Margaret St. Clair
Honeysuckle	Lillian Rice

It is an unfailing delight to see these two comedians, who alone of their peculiar order of talent successfully command the interest of the best class of playgoers. They are fortunate in being provided with productions which are not only elaborate, but refined, and to a great extent artistic. Their manager has again succeeded in presenting them in a comedy which brings out all that is best in them. The performance ranges from musical comedy to burlesque; and, as usual, Mr. Stone varies his work with several specialties of unusual interest. One is his virtuosity in making you believe that he is a Paderewski; another is his amazing ventriloquist tricks, and a third is his feat on the back of an untamed steed in a unique circus act as Mlle. Fallofski.

The plot of the burlesque deals with the adventures of two Chinamen in search of Aladdin's wonder lamp. The first act is laid in the toy bazaar of Abanasar. A rich American desires to buy Aladdin's lamp for his daughter. Abanasar, who is a wizard, knows that the lamp is in possession of a poor widow, who owns a tea house and is unaware of its value. Two Chinese manikins in the wizard's shop come to life and seek to frustrate the wizard's plans, in conjunction with young Aladdin, who is a much-abused clerk in Abanasar's magic toy shop, and Violet Bond, the daughter of the Yankee millionaire, who loves him.

This race problem, and how the characters eventually all become whites, are problems aside. Sticking strictly to the plot, Chin Lo and Chin Hi, respectively Montgomery and Stone, play many parts in outwitting Abanasar, who, in the person of Charles Aldrich, actually performs sundry marvels of witchcraft which form a valuable part of the entertainment. The two chief comedians perform several joint songs and dances, and Stone contributes several more as a soloist. The various scenes are richly staged, notably the toy shop and the circus ring; the music is very fetching; the chorus and ballet are complete, and the whole production is characterized by rich coloring and every imaginable form of comedy.

Robt. Rogers & Louise Mackintosh, at liberty.

AT OTHER HOUSES

GRAND OPERA HOUSE.—Elsa Ryan in "Peg o' My Heart." This will terminate the run of this play in New York. It has successfully run seven hundred performances in a little over two years.

STANDARD.—"Too Many Cooks" claims the Standard this week. Frank Craven and Inez Plummer head the company. Olga Petrova in "Panthea" played successfully here last week, drawing good houses.

CENTURY OPERA HOUSE.—Last week was offered "The Jewels of the Madonna," with Misses Ewell and Howard, Messrs. Bergman and Kriedler.

Puccini's opera, "La Boheme," alternates this week with "Jewels of the Madonna." Miss Ewell will appear as Mimi, Morgan Kingston is the Rudolph and Thomas Chalmers as Marcel. The Musetta of the occasion is Eileen Castles, a young lyric soprano, new to the Century and who has sung with Melba such roles as Micaela in Carmen, Siebel in Faust, Nedda in Pagliacci, and numerous other roles.

ACTORS' EQUITY ASSO'N

Claims Adjusted Through A. E. A.'s Intercession—Many New Members

At the last meeting of the Council, held in the association rooms, Suite 608, Longacre Building, on Oct. 19, the following members were present: Mr. Francis Wilson, presiding; Messrs. Arden, Coburn, Connelly, Cope, De Angelis, Gillmore, Kyle, Mitchell, Nash and Wise.

New members elected:

Horace Braham	Nellie McHenry
Kathryn Keys Byrne	Robert Rowlett
Berton Churchill	Robert Shaw
Florence Coventry	Olaf Skavlan
Maurice Freeman	Rita Stanwood
Katharine Kaelred	H. R. Warner
Stapleton Kent	Pauline D. Whitson
Marie Leonhard	Edwin R. Wolfe
Claire Lindsay	

Notices have been mailed to all members whose dues become payable on Nov. 1. We hope the early announcement will not cause forgetfulness later. As it is, remittances in advance are coming in each day, the first check in response to the notice coming from Miss Louise Drew.

An authorized statement has been published saying that the A. E. A. means to establish an engagement bureau. Such a thing has not been considered for a moment.

Through the gentle intercession of the Association, two claims have been settled in the last few days—small matters to busy producers, who travel so rapidly, absorbed in multifarious projects, but quite materially important to the actors out of employment.

We have had many cases where the complainants have not even read their contracts, or, having done so, have lost them. More care should be practised in this respect. It is impossible to advise a member properly without knowing the terms to which he has subscribed.

Attention is called to Rule (c), in regard to "legal advice," as it is printed on page 34 of the Association Book:

"All legal matters in which any member of the Association is or may be interested shall first be brought to the attention of the Secretary, who shall—if, under the rules of the Council, the member is entitled to advice or assistance—refer the member to the counsel of the Association."

Adequate assistance may be afforded by our office, in some cases, without reference to legal counsel.

BY ORDER OF THE COUNCIL,
BRUCE MCRAE, Corresponding Secretary,
HOWARD KYLE, Recording Secretary.

PLAY BROKERS COMBINE

Elizabeth Marbury and J. W. Rumsey Buy out Agencies—New $800,000 Corporation Formed

Elizabeth Marbury and John W. Rumsey, who have each been operating play agencies, completed a deal last week whereby they purchased the play broking businesses of Selwyn and Company, Elizabeth Marbury, the John W. Rumsey Play Company, the American Play Company, and the De Mille Company. Miss Marbury and Mr. Rumsey have arranged to combine their interests under the name of the American Play Company, Inc., with a capital stock of $800,000. The new corporation will handle not only stock plays but original manuscripts as well. The company will not engage in either the production of plays or in their purchase. Miss Marbury, who has been a dramatists' agent for twenty-six years, will continue her representation of authors' interests with special reference to the works of foreign writers, and will serve in an advisory capacity to Mr. Rumsey, who is the president and general manager of the company.

One of the objects of the new company will be to work in conjunction with the Authors' League of America, the Society of American Dramatists and Composers, and Dennis F. O'Brien to secure the passage of a Canadian copyright law that will fully protect the works of all American authors in Canada.

A reason given for the success of the deal's consummation is that one or two of the agencies which heretofore combined play producing with play brokerage decided that greater success lay in one branch of theatrical activity. Therefore they retired as authors' agents to devote themselves henceforth to the production of plays.

TAX BASED ON SEATING CAPACITY

Managers' Association Suggestion That Tax Be Graded by Population Rejected by Congress—Bill Now Effective

The War Tax bill became effective on Oct. 23, after it had been approved on the preceding day by President Wilson. The part of the bill relative to theaters, upon which a joint committee from the House of Representatives and the Senate finally reached a decision on Oct. 21, stipulates that theaters seating 250 must pay $25; from 250 to 500 $50; from 500 to 800, $75, and all houses having a seating capacity over 800 are required to pay the full tax of $100. It is seen by this gradation that the agreement on the theater tax reached by the conference committee does not change the original rate of taxation, but makes the tax all the more rigorous by lowering the seating capacity upon which it is based.

That this tax will seriously affect the theater owners, who already are feeling a business depression on account of the war, is the opinion of Ligon Johnson, general counsel of the United Managers' Protective Association. "We had hoped," said Mr. Johnson to a Mirror representative the other day, "to eliminate theaters as objects of taxation on account of their educational character. Seeing that this was impossible, we tried to bring about a more equitable tax, one based upon the population. The conference committee, however, turned down our proposal.

"We conducted an efficient and thorough campaign, sending letters to every theater owner and motion picture exhibitor in the country urging them to get in touch with their respective Congressmen and Senators. Trade unions such as the International Alliance of Theatrical Stage Employes and the Federation of Musicians both of which are affected by the bill, acted in conjunction with us.

"We, of course, shall keep fighting, and we trust that, if the unfortunate war continues another year, we will be able to gain a more equitable measure."

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NEWS OF STOCK PLAYS AND PLAYERS

The TICKER

"Will New York managers and booking agents who send out stock companies and plays from that town ever get it into their melting pots that towns in the country don't give a tinktanker's dam whether a play has been a Broadway success or failure?"

The query is from a common-sense correspondent in the Middle West, whose request to have his name screened is respected.

New York managers and booking agents are of the human species. They make mistakes, just as critics and the common lot do frequently err. But the nameless correspondent who asks the question is near the Kingdom. A capable stock company (or any other) in a clean play will make the play a success. It isn't really necessary to proclaim that it increased the capacity of the power plant in a Broadway house, or added effulgence to the bulbs of a playhouse in Podunk. There are plays which were consigned to the catacombs by Broadway. They escaped and are adding to the managerial increment of wealth and are making the people who paid to see them glad that they parted with their money.

The wise manager or booking agent doesn't have to attach the tag, "Made on Broadway." A local manager in a mountain town in the land that put Bret Harte on the ladder was smart when he gave each patron a card asking the patron to write the name of the plays he liked best, and then shuffled the cards and wrote to managers and booking agents what sort of stock they ought to send out. Of course, theater tastes differ, but taken by and large, the Western manager's idea is not as remote as his post office address.

POLI ANNIVERSARY

Baltimore Company Didn't Miss a Week—The Manager and the Cast

BALTIMORE, Oct. 20 (*Special*).—The present week marks the first anniversary of the Poli forces in Baltimore, exactly one year having elapsed since this company made its initial appearance in this city. We think this occasion offers an opportunity to publicly extend our congratulations to the management and company for the splendid work they have accomplished here. Mr. Ed. S. Renton, a most competent stock manager, deserves special mention for what has been done. While other companies have been forced to close, and prevailing apathy is apparent throughout the country, as far as local stock organizations are concerned, the Baltimore Poli company's success is all the more remarkable. At every performance the house is well filled, and on certain nights and matinees there is nothing available but standing room. The Poli company is the first organization to complete a full year's engagement without closing for a single week. The company has worked hard for the success they richly deserve. They have presented productions of successful Broadway plays, which have been marked with a surprising wealth of detail both in regard to scenic investure and costuming. The staging, which is under the management of Max von Mitel, is one of the chief factors in this company's unusual success. The company is composed of the following players: Grace Huff, Rita Davis, Gertrude Bondhill, Mrs. Georgia Woodthrope, Edmund Elton, Forrest Orr, Arthur S. Byron, Rollin Holden, John Ellicott, Forrest Seabury, and Joseph Sweeney. Of these, Grace Huff, Mrs. George Woodthrope, Rollin Holden, Forrest Orr, and Arthur S. Byron are rounding out a full year's engagement in Baltimore, Miss Huff being the leading woman of the company. The anniversary week is being devoted to an elaborate production of "The Rose of the Rancho."

After viewing Miss Grace Huff's work as Juanita in the revival of "The Rose of the Rancho," produced by the Poli Players last week to celebrate the first anniversary of the company here, one is inclined to the opinion that its portrayal marked the culmination of a long cherished desire on the part of this actress to try her hand at this particular role. Although not featured, Miss Huff practically starred in this production. Never has she played with more force, nor managed to convey the impression of deep sincerity in so convincing a manner as last week. The production itself was decidedly the most pretentious yet made by this company. Max Von Mitzel deserves special mention for the admirable staging given this piece. The company as a whole played well, especially Mr. Elton, Mr. Byron, and Mr. Seabury. The house was filled to capacity at most every performance, and at the matinees was completely sold out. This week, "Mary Jane's Pa" is being revived.

I. BARTON KRRIS.

ACTOR SUICIDE

Alden M. Lawson, an actor of Birmingham, Ala., committed suicide in Buena Vista, Ga., by hanging himself with a leather belt.

MALLEY-DENISON, TAUNTON, MASS.

TAUNTON, MASS. (*Special*).—Malley-Denison Stock company produced "A Bachelor's Honeymoon" successfully week Oct. 19-24. This company opened here Sept. 21 with "Green Stockings," which was followed by "Brewster's Millions," "Alma, Where Do You Live?" and "The Man from Home." The cast includes James Crane, Nell Barrett, Houston Richards, Richard Clarke, Karl Knapp, Lyda Powell, Sadie Radcliffe, Marie Sollar, and Antoinette Crawford.

Oct. 26, "Quincy Adams Sawyer."

Auditorium opened Oct. 16 with vaudeville and motion pictures.

CHARLES H. BANKO.

MORTIMER STOCK IN NEW HAMPSHIRE

A warm reception was tendered the Mortimer Players when they opened the New Park Theater in Manchester, N. H., with "Officer 666," Oct. 12. They deserved the welcome they received, for the Mortimer company shows a decided touch of experience. The play was well produced and the characters faithfully portrayed.

Henry Mortimer showed to good advantage his capabilities in character parts. Other members of the cast are Misses Laura Walker, Caroline French, and Charlotte Adams, Messrs. Jerome Kennedy, William Phelps, Albert Hickey, George Hunt, and A. B. Clark.

Mercereau, Brooklyn.

MISS MAE DESMOND.

To be a leading woman after but two years on the stage is more often heard about than experienced, yet Mae Desmond was more surprised than her friends when this was accomplished. Her early start was with the Orpheum Players in Philadelphia, where her work was spoken of with great praise, so that when she went to the Gotham Theater, Brooklyn, as second woman for a season and was re-engaged for the following year as leading woman, the profession generally was genuinely proud of her. Her good work in Brooklyn brought her an offer for the next season at the Metropolis Theater in New York, when S. Z. Poli engaged her for Worcester, Mass., where she remained until he sent her to his stock company at Scranton. All this happened in four years and in stock companies. In between these regular seasons, Miss Desmond was in the Summer stocks in Stamford and Niagara Falls, but these short terms she hardly counts after two-a-day experience. Possessed of a contralto voice of wonderful range and beautiful quality, young, pretty and ambitious, there is no limit to the possibilities of so conscientious and talented a woman.

OMAHA STOCK RIVALRY

The Lang-Miller and the Woodward Companies in Lively Competition

OMAHA, NEB. (*Special*).—The Lang-Miller Stock company reopened the Boyd Oct. 17, in what promises to be a long and most prosperous engagement. "Bought and Paid For" was the bill, with the following cast: Raymond Walburn, Miss Lang, Grace Benham, John Beck, Mr. Miller, Marshall Hickman, and Leona Powers. The house was completely sold out and even now one has to go early to get a good seat. Miss Lang has a remarkable hold on the theater-going public in Omaha. "Elevating a Husband," week of Oct. 25.

Quite a stir has been made in local theatrical circles by the appearance on the scene of two stock companies, when we had scarcely expected even one. Both the Boyd, which is a first-class house in every respect, and the American, which is a smaller but new and up-to-date house, have been vacant for some time, with little or no prospect of securing desirable tenants. Now we have the Lang-Miller Stock company at the Boyd and the Woodward Stock company at the American. For the past nine or ten years Eva Lang has been under the direct management of O. D. Woodward, alternating between Omaha, Kansas City and short trips on the Western theatrical circuit. They mutually agreed to sever their close relations in the Spring of the present year, and Miss Lang, not having had an offer that she thought was commensurate with her well-known abilities, decided to reopen at the Boyd. Just after this announcement was made, Mr. Woodward appears on the scene and announces the opening of the American with a New York company, headed by Miss Mabel Allen. This company, under the direction of William Warren, made their appearances in "Ready Money" Oct. 24. Considerable interest is manifested in the outcome of the two ventures. There is probably a paying business for one good stock company here, but two stock companies having to compete and divide with the Brandeis, Orpheum, Gayety and innumerable first-class "movie" attractions, will hardly succeed, it is predicted.

J. RINGWALT.

MacENTEE DIRECTS LOWELL STOCK

George MacEntee, after a successful season with the Clark Brown Stock company, of Hamilton, Canada, and a special ten-week engagement with the New Haven Poli Players, has been engaged to fill the capacity of directing the Merrimack Square Stock company of Lowell, Mass. The first offering of the company will be "The Blindness of Virtue."

NEW STOCK IN SPOKANE

The Baker Players Open Nov. 9 at the Auditorium Theater

SPOKANE, WASH. (*Special*).—Negotiations were completed week Oct. 17 to bring a first-class stock company to the Auditorium Theater for the presentation of strictly high-grade stock productions. The company, the Baker Players, will open its Spokane engagement Monday evening, Nov. 9. The securing of such an aggregation of capable playerfolk for the Auditorium is due to the efforts of Charles W. York, resident manager. George L. Baker, manager of the Baker Theater in Portland, will be the general director and will select the players. Mr. Baker directed the old Baker Stock company at the Spokane Theater in 1911, in the days of Franklyn Underwood and Frances Slosson, which is generally regarded as the best stock company Spokane ever enjoyed. Charles W. York was manager of that company for Mr. Baker. Under the new arrangement Mr. Baker is working with Mr. York and the Auditorium Theater Company, consisting of John Cort, Calvin Heilig, Dan L. Weaver, and Sidney Rosenhaupt. The company will employ fifteen people. Shows will be given each night, with three popular-priced matinees each week. The night prices will be 25 to 50 cents. On account of the European war and the subsequent lack of foreign talent in the East, many of the attractions originally billed for the Auditorium have been canceled in order that the players may fill long engagements in the East. The road shows which are still to come will be shown either at the American or some other local theater to be arranged later.

W. S. MCCREA.

READING, PA., STOCK

Orpheum Company Successful, While the Grand Players Quit Business

The Orpheum Players have been by far the most successful, artistically and financially speaking, in drawing immense audiences to the Orpheum. These players, headed by Robert Hyman and Virginia Mann, have become extremely popular. Addison Pitt is the stage-manager, and to him a great deal of credit is due for the excellent staging of the various stock efforts. "Tess of the Storm Country" was the feature week of Oct. 19.

The Grand Players, who held forth at the Grand Theater, were disastrously destined, for after a few weeks of struggling existence they were forced to close. Goettler and Addison managed the players, all of whom seemed capable. Betty Farrington and William Wells were the co-stars and scored heavily.

WRAND.

WILLIAM MASSON MANAGES STOCK

E. F. Albee announces the engagement of William C. Masson as general stage director of Keith Stock, with headquarters at the Crescent Theater, of which he will be in personal charge, together with the Keith production studios. Mr. Masson was the director in charge of Keith Stock in Greater New York until the circuit temporarily abandoned its stock policy. He became general stage director for the Poli Circuit, which position he quits to rejoin the Keith forces. He will direct the Gotham Players, the Crescent Players, and the Bronx Players. Mr. Masson announces that the opening play of the Keith Stock season will be "Bought and Paid For." After being in moribund condition for several seasons stock has taken a new lease of life, the public demanding a return to the living drama at low prices.

MANAGER IN TWO CITIES

F. James Carroll, who has been manager of the Merrimack Square Theater in Lowell, Mass., for Jennings and Bradstreet, for five years, has accepted the position of manager for the Salem Theater Company, with headquarters at Salem, Mass., and Portland, Me. Lowell theater patrons are expressing much regret at the departure of Mr. Carroll, who went to Lowell when the Merrimack Square Theater opened, and to whom is due the education of the Lowell public to moving picture-vaudeville combination entertainment. In his fifth season at the Merrimack Square Theater Mr. Carroll not only presented moving pictures and vaudeville, but also musical comedy and stock company drama.

SUCCESS OF YONKERS STOCK

Felicitations from every quarter have swamped Managing Director George Farren, of the Warburton Theater, Yonkers, N. Y., for the successful manner in which he has introduced the Yonkers Stock company.

"Mrs. Dane's Defence" was chosen for week of Oct. 19, "Baby Mine" for week of Oct. 26, and "Bought and Paid For" for week of Nov. 2. Miss Ellen Gierum will play the title-role in "Mrs. Dane's Defence," and will be supported by Mr. Joseph Gilow, Miss Regine Wallace, Miss Margaret Brainard, Miss Louise Sanford, Mr. Howard Boulden, Mr. Wilfred Lytell, Mr. George Farren, Mr. Wilson Day, and Mr. John Wray.

BROOKLYN STOCK NOTES

Stock patrons in Brooklyn found nothing but melodramas billed for the week Oct. 19-24. Paul Armstrong's last success, "The Escape," was the attraction at the Grand Opera House.

At Keith's Gotham, there was a revival of "A Wife's Secret." This is quite a change from the standard of attractions offered at the Gotham since the season opened.

"The Little Lost Sister," a dramatization of Virginia Brooks's novel of the same name by E. R. Rose, was the offering at Payton's Lee Avenue.

Arthur Mack has been engaged by John J. Maloney, of the Crescent, as stage-manager of the new Crescent Players, under the direction of William C. Masson. Mr. Mack was with the Keith forces for three years as manager of their Gotham and Bushwick theaters. J. LEROY DAVIS.

CALGARY PLAYERS

CALGARY, ALTA. (*Special*).—The Players gave a capital performance of "Mrs. Wiggs of the Cabbage Patch" at the Grand, Oct. 12-14. Frances Branat, for the first time since coming to Calgary, had an opportunity to show what she is capable of doing, and as Mrs. Wiggs scored a big hit. Bessie MacAllister as Miss Hasy and Guy Harrington as Mr. Stubbins, completely submerged their identities in their parts; a better performance than each gave could not be imagined. Edith Copper was a sweet, lovely Mary, and Florence Templeton's Mrs. Schultz was the best thing she has done here. The other parts were well presented. The Players occupied the Grand the week following in "The Virginian."

GEORGE FORBES.

STOCK IN CLEVELAND

CLEVELAND, OHIO (*Special*).—Drew and Campbell, owners of the Star and Grand burlesque houses, have bought the Empire burlesque theater from the Progressive Amusement Company. The Grand opened Oct. 19 with the Grand permanent stock company. The Empire will have the productions of the Columbia Amusement Company's annexed circuit. Burt McPhail remains manager for the Empire and will continue the policy of refined burlesque. John P. Church will manage the Grand and William Gregory will be stage-manager. Members of the stock company are Frank Charlton, Elisabeth Daye, Ethe LaCroix, Fred Ford, Helen Robinson, and W. W. Shuttleworth. The opening week's offering will be "Why Women Sin," Oct. 26; "The Fatal Wedding," Nov. 2. SINCLAIR.

ROCKFORD, ILL., STOCK

The Majestic Stock company, of Rockford, Ill., opened its season at the Majestic Theater Oct. 15 in "The Governor and the Boss." The lessee and manager is Mr. G. K. Brown, who promises a season of acceptable drama by a carefully selected company. Sacred concerts, proceeds to go to the Red Cross Society, will be given every Sunday night until further notice. The leading man of the company is Mr. Chester Bishop. For three years he was the head of his own company in Grand Rapids and other cities. He is an actor of ability.

Besides Mr. Bishop the company comprises Miss Nina Howell, leading lady; Mr. Campbell Stratton, heavies; Mrs. Lefebre, leading woman; Miss Nina Gleising, Miss Crava Putnam, Mr. Palmer Bowman, Mr. Boyden Utley, Mr. C. K. George, and Mr. Larry Prince. Mr. Walker Van Dyke is stage-manager and Mr. Jefferson De Armand scenic artist.

MAY BUCKLEY IN STOCK

CLEVELAND, OHIO.—May Buckley and John Halliday have been engaged to head the Metropolitan Stock company. They opened last week with "A Gentleman of Leisure," the play in which Douglas Fairbanks scored a great hit. Plans are being laid for an elaborate season.

Miss Buckley and Mr. Halliday are supported by a well-known and competent company.

FALL RIVER BIJOU

FALL RIVER, MASS. (*Special*).—The new Bijou Stock company presented week Oct. 19-24 "Merely Mary Ann," with Ernestine Morley as Mary Ann. Earl D. Dwire is stage-manager.

The company is supported by Hooper Atchley, Ted Brackett, Carroll Ashburn, W. Olathe Miller, Maud Grafton, and Edythe Ketchum. W. R. G.

STOCK WANTED IN CANAL ZONE

The Government club houses on the Panama Canal, under the direction of the Y. M. C. A., runs a series of plays and entertainments six months in the year. They are looking for a number of small but good stock companies and vaudeville acts, and want to make bookings for one company to go there at once, the others to follow between now and May, 1915. F. M. M. Richardson, superintendent of the clubs and playgrounds, Balboa Heights, Canal Zone, is the man to address.

STOCK INCORPORATION

The Woodward Theatrical Company in conjunction with a stock company will produce plays at the American, Omaha. The company is incorporated, and the articles authorize issuance of capital stock in the sum of $10,000.

CLEVELAND STOCK NOTES

CLEVELAND, OHIO (*Special*).—Large and enthusiastic audiences welcomed John Halliday and May Buckley and other members of the Metropolitan Players at the Metropolitan at the opening of the Winter stock season, Oct. 12. "A Gentleman of Leisure" was the initial play, and pleased.

"Why Women Sin" was the opening piece for the initial performance and introduction of the New Grand Stock company to Clevelanders, Oct. 19. The company will continue indefinitely at the Grand.

The popular Holden Players are continuing to make good at the Cleveland Theater, are doing a large business, and Mr. Alcine and Helen Carew continue in popular favor.

The Colonial was crowded Oct. 18, when the Oberammergau Peasant Players presented "The Mounted Shrew," a German piece.

Mrs. Florence I. Cunningham, actress, recently divorced, has married Ralph Lloyd Hawkins, leading man and owner of the Five Players' Stock company, of Youngstown, Ohio. SINCLAIR.

OLIVER STOCK, DAVENPORT, IA.

DAVENPORT, IA. (*Special*).—The Otis Oliver Stock company is the attraction at the American Theater. The company is meeting with success, Mr. Oliver himself heading the players. Miss Joie Canada is the ingenue.

Some of the plays presented this season are "The Fortune Hunter," "The Squaw Man," "The Man on the Box," and "Get-Rich-Quick Wallingford."

The cast is made up of capable players, which include Ethel Romaine, Sophie Corbin, Wilson R. Todd, Ed Williams, John Justus, R. E. Thompson, and Allan Arts.

CAR-ROB PLAYS TOPEKA

TOPEKA, KAN. (*Special*).—The Car-Rob Stock company, which has been playing at the Grand for several weeks, opened at the Orpheum last week with "Her Lord and Master," a play that has caught on remarkably.

RUTH ROBINSON played the lead and won admiration from all, as did Lionel Morrie. Ralph Moody and Miss Leasure were also received with enthusiasm.

Lionel Morrie and Miss Leasure are new arrivals in the company, and both bid fair toward making a record for themselves.

LONDON, ONT.

LONDON, ONT. (*Special*).—London is enjoying the May Bell Marks Stock company. This company is becoming very popular, both in London and hereabouts.

Those in the cast are: R. W. Marks, proprietor and manager; May Bell Marks, Mazie Marks and Master Robert Marks, Arnold C. Baldwin, Lorne Elwin, Richard Lester, Arthur Mathews, Arthur Herbert, Ed. Rowley, Sam Standon, P. G. Robbins, Francis Scarth, Nina Bruns, Ina Riddle, and Nettie Gay. C. E. A. W.

STOCK CHAIN IN OREGON

PORTLAND, ORE. (*Special*).—Portland is to be one of a chain of cities where stock will play. Rube Welch is at the head of the plan. The idea of the syndicate is to have its companies go the ring. There will be fourteen companies, each one having a different repertoire, and playing only a week at a time. The plan seems a good one and it should not fail. L.

HAVERHILL, MASS., PLAYERS

HAVERHILL, MASS. (*Special*).—The seventh week, Oct. 19-24, of the Academy Players was opened with "Arizona." The Players are having a successful and enviable run and are under the management of Linsay Morrison. C. T. ISSARTELL.

THOMPSON-WOODS COMPANY

ST. JOHN, N. B. (*Special*).—The Thompson-Woods company has met with decided success here. They have produced many of the Broadway successes. Amongst the more recent productions are "The Awakening of Helena Ritchie," "Our New Minister," and "Broadway Jones." K. C. T.

PRINCESS STOCK, DES MOINES, IA.

DES MOINES, IA. (*Special*).—Elbert Getchell presented the Princess Stock company in "The Rainbow" week Oct. 18. Miss Bainter and Mr. Woodruff show some of the best work of the season in this play. Margaret Dills, Miss Horne, Alice Baker, and W. H. Forestelle deserve special mention. A. KAHN.

STOCK FOR CRESCENT

Keith's Crescent Theater, Brooklyn, will return to the stock policy Nov. 2. The present policy of temporary pictures will be discontinued at the end of the last week of the current month. The Crescent Players take possession as stated.

STOCK NOTES

Roy R. Lloyd, a Minneapolis actor, has joined the forces of the Bainbridge Players. Lloyd played the Sycsore in "Pomander Walk."

The Lonergan Stock company of Lynn, Mass., produce "Broadway Jones" this week. This popular play has met success everywhere in stock.

Alice Baker made a hit as Betsy in "The Rainbow" in Des Moines, with the Princess Theater Stock company.

DONALD BRIAN
in "THE GIRL FROM UTAH"
Management Chas. Frohman

MABEL BERT
in "DADDY LONG-LEGS"
DIRECTION . . HENRY MILLER

MARY RYAN
in "ON TRIAL"
Management Cohan & Harris

HARDEE KIRKLAND
in "INNOCENT"

MILTON SILLS
in "THE LAW OF THE LAND"

BERTHA KRIEGHOFF - STANLEY G. WOOD
"A PAIR OF SIXES" CO.
Management H. H. FRAZEE — Address DRAMATIC MIRROR

EDWARD C. WOODRUFF
LEADING MAN
Princess Stock Co. — Des Moines, Iowa

THURLOW WHITE
"FINE FEATHERS"
Address Actors' Society.

LOUISE PRICE
IN "THE SPENDTHRIFT" 2nd SEASON
Management O. E. WEE . . . . . 1493 Broadway

GEORGE ALISON
LEADING MAN
Schenley Theatre, Pittsburgh, Pa.

DORIS WOOLDRIDGE
"America's Youngest Emotional Leading Actress"
Address Dramatic Mirror

MAUDE LEONE
LEADING WOMAN with Laurance D'Orsay
EMPRESS THEATRE — VANCOUVER, B. C.

CHARLES WALDRON
in "DADDY LONG-LEGS"

MAURICE BARRETT
With POTASH AND PERLMUTTER
Management A. H. Woods. Season 1914-15

HARRY J. LELAND
Stage Director
At Liberty for Stock or Pictures
Permanent address, Sacramento, Cal.

HOPE LATHAM TO ACT AGAIN

Lost Contingent Interest in Large Fortune Through Husband's Death

Mrs. Harry Shepard Coykendall, who, as Hope Latham, played the part of Jape in A. E. Thomas's play, "The Rainbow," and who has been living at her husband's home in Kingston, N. Y., since their marriage in February, 1913, is to return to the stage. Mr. Coykendall died in Kingston on Thursday.

Mr. Coykendall was one of several children of Samuel D. Coykendall, of Kingston, who left an estate valued at more than $2,000,000, but so entailed that it was to be undistributed until after two deaths. Upon the death of the youngest of his children who might be living at the time of the widow's death, the property of the elder Coykendall is to be divided among his surviving children.

With him dies his interest in the Coykendall fortune. Hope Latham retains only the old-fashioned home of her husband and a small income.

Besides playing in "The Rainbow," she appeared in the part of Claire Foster in "The Woman in the Case." In 1906 and 1907 she played with John Drew in "His House in Order."

"POLYGAMY"

New Play by Harriet Ford and Harvey O'Higgins Soon to Be Produced

The Modern Play Company, recently incorporated, announces as its first production "Polygamy," a new play by Harvey O'Higgins and Harriet Ford, who wrote "The Dummy" and "The Argyle Case." "Polygamy" will be presented Nov. 2, in Washington, D. C., in advance of its New York opening.

TAMING "THE MISCHIEF MAKERS"

RICHMOND, VA. (*Special*).—Chief of Police Werner, of this city, decided that "The Mischief Makers," at the Bijou, Oct. 19, was rather risque for a Richmond audience and issued a warrant for the arrest of Charles Briggs, manager. Following a conference, at which Mr. Briggs promised to tame the objectionable features of the play, it was decided to let "The Mischief Makers" alone during the remainder of the week, closing Oct. 24.

NEAL AND MCCONNELL.

SYMPHONY OPENS SEASON

Walter Damrosch opened the orchestral season last Friday at Aeolian Hall, with "Le Festin d' Araignee," a symphony new to America and composed by Roussel, one of the younger French composers.

Efrem Zimbalist was the soloist. Some of the coming Aeolian recitals are Carolyn Hudson Alex, song recital, Oct. 29; Tina Lerna, pianist, Nov. 3; Harnish MacKay, song recital, Nov. 5, and Marie Morrisey, song recital, Nov. 9.

LYDIA LOPOKOVA IN "YOUNG IDEA"

Miss Lydia Lopokova, who is under the direction of Harrison Grey Fiske, opened at the Empire Theater, Syracuse, in "The Young Idea."

Miss Lopokova, who has never appeared in dramatic art before, has received creditable criticism.

John Ostrander has been engaged as treasurer for the new Punch and Judy Theater on Forty-ninth Street.

PHILADELPHIA

A Quaker Idea of "Papa's Darling"—Little Theater Actors Dread Society Criticism

PHILADELPHIA, Oct. 27 (*Special*).—"Papa's Darling" is a very attractive and winsome little miss. Enlarged into a musical comedy or operetta, with music by Ivan Caryll and the book by Harry B. Smith, it makes a very delightful evening's entertainment, and since its premiere last week at the Forrest Theater has been doing a big business. The dainty "Pink Lady," the delightful "Dolphine," and the sparkling "Little Cafe" are past performances by Caryll which have given him an enviable reputation as a composer of light opera which makes "Papa's Darling" shine in a sort of reflected light. Dainty Alice Dovey, and Frank Lalor are familiar faces, and it is a genuine pleasure to welcome them back. The best musical numbers are given to Miss Dovey and the choice proved to be an excellent one, while Dorothy Jardon also wins honors with her songs. The plot of the play is conspicuous by its absence. "Papa's Darling," to sum up briefly, is a tuneful, well-staged and well-sung musical comedy.

Another eventful opening in Philadelphia is that at the Little Theater, where Shaw's best known comedy, "Arms and the Man," is extremely well done by the new resident company. Dallas Anderson as the Swiss captain made Shaw's wonderfully polished lines shine anew, and Woodford Kane as Captain Petkoff brought out this humorous part as it should be. Suzanne Morland, Hilda Hamlind, and Ian Maclaran also played their parts well, but due to a lack of warmth in the audience did not develop the parts to their full extent on the opening night. Out of justice to these players, as well as other members of the cast, it might be said that the Little Theater audience is the hardest audience in this city for an actor possessing any nerves to play before. The reason is rather obvious: the class of patrons attracted to this playhouse is that of individuals who feel that they know a great deal about the drama and that they can intelligently and authoritatively discuss the stage, and as a consequence are present at a production in this theater in a very critical condition and seem to delight, as they leave the theater, to discuss in technical terms the play of the night. As a matter of fact, as a class this type of theatergoer has really no right to pose as critics, for their theatrical experience has been limited to appearing in society amateur productions and at an occasional reception to a well-known star at the Cushman Club or some other well-known organization of a like nature.

There were two new changes of bills in town this week. At the Lyric Theater "The Whirl of the World," successor to the greatest of great big shows, the "Passing Show of 1914," which had a very successful engagement here.

At the Broad, Fannie Ward in "Madam President" is the current attraction. She appeared in this play at the Broad last season.

At Keith's interest centered in the local engagement of Sylvester Schaffer.

Florence Reed in "The Yellow Ticket" still continues at the Garrick. Philadelphia is Miss Reed's home and Philadelphians are making her feel at home.

The new stock company owned by Martin J. Dixon opened at Hart's, in Kensington, last week, with a production of "The Game of Life." The opening was quite a stormy one, for some of the gallery gods believed their mission in life was to break up the play.

The Walnut with its popular-price melodramas is doing a big business and this week Hilliard's old show, "A Fool There Was," is the headliner, featuring Suzanne Blair.

At the Liberty "Rebecca of Sunnybrook Farm" has moved from the Orpheum, which in turn is now playing "Bringing Up Father."

J. SOLIS-COHEN, JR.

TORONTO

TORONTO (*Special*).—"Pinafore," with Miss Ruby Cutter Savage as Josephine, Mr. Dalbert as Rackstraw, Mr. Peacock as Sir Joseph Porter, K. C. B., and Marie Hogan as Buttercup, at the Royal Alexandra Oct. 19-24, to banner business. Sam Barnard Oct. 26.

Maude Adams in "Legend of Leonora" and "Rosalind," Barrie's play, advanced prices to crowded houses at the Princess Oct. 19-24.

"Muff and Reef in Mexico," at the Grand Opera House, Oct. 19-24.

Splendid vaudeville at Shea's Oct. 19-24 to good houses. Ed. Wrothe and "The Ginger Girls" at the Gayety Oct. 19-24; quite satisfactory.

French Models, at the Star, Oct. 19-24; fair business. "Roosevelt in Africa," Arthur Horton, a Toronto boy, and his company, and other good people at the Hippodrome Oct. 19-24. "Ye Olde Time Hallowe-en," and new films, at Lorne's, Oct. 19-24 to crowded houses.

Patrons of Shea's complain of poor quality of headliners.

GORDON M. DAWTREE.

SPRINGFIELD, ILL.

SPRINGFIELD, ILL. (*Special*).—At the Chatterton Oct. 17 Raymond Hitchcock in "The Beauty Shop" drew capacity house. Joseph Sheehan with Boston English Grand Opera company Nov. 22.

Vaudeville that pleased at the Majestic for week of Oct. 11. Cecil Lean and Clee Mayfield topped off the bill with their classy singing act. Harto and Clark, Beaumont and Arnold, Bob Hall, Creighton Brothers and Belmont, Nat Nazarro Troupe, and Dunbar's Royal Dragoons were other pleasing acts; business good.

A bill of vaudeville running from good to fair was at the Gaiety week of Oct. 12. Joseph Remington and company, Lottie Williams and company, Church City Four, Six Bathing Beauties, and Four Herculana Sisters had the applause; satisfactory business.

At the Empire, burlesque house, "A Manager's Troubles" and "The Old Clockmaker" by the stock company.

Madame Schumann-Heink appeared in concert at the State Arsenal Oct. 13, and was warmly received by an audience of 2,500. This concert was first number of the Redpath Series of twenty evenings of entertainment.

The Grand Picture House, with the Paramount Pictures, is doing good business. Bertha Kalich in "Marta of the Lowlands" was the feature picture.

Miss Modena, here this week at the Majestic, had her purse, containing $35, taken while she was out front.

ELMER L. TOMPKINS.

Agnes Dorntee has been engaged by the Lieblers for a part in "The Garden of Paradise."

LETTER LIST

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 12 cents. Letters will be personally delivered also on written orders or forwarded on written instructions. Mail is advertised for two weeks, held at this office two weeks longer, and then returned to the post-office.

WOMEN

Andrews, Edna, Marie Ashton.
Brandt, Sophie, Lily Brink, Anna Brandt, Belle Barchus, Edith Bright, Grace Bryan, Anna Bates, Alice Baxter, May Boley, Edith Browning.
Claire, Neil, Ethel Corday, Ora Clyde, Carlotta Charles, Ollie Cooper, May Chippendale, Ida Caston, Mildred Claire, Mabel Cameron, Adelaide Cumming.
Dodley, Catherine, Moda Douglas, Teresa Dale, Eva Dooley, Reine Davies, Dorothy Dalley.
Ellsler, Belle, Mlle. Esmeralda.
Fuller, Minnie, Edith Forbes, Sydney Farmer, Dorothy Forrester, Mrs. F. Frusmer.
Gilman, Charlotte, Florence Guise, Florence Glover, Hartman Gretchen, Phylis Gordon, Rose Green, Viola Gannon, Rose Grante.
Henry, Marguerite, Ida Hamilton, Pauline Hauge, Mary Hall, Mary Hampton, Rita Harlan, Mazie Hartford, Fayne Hilton, Georgia Hays.
Jack, Gwendolyn.
Kenyon, Constance.
Lawrence, Shirley, Mrs. Edw. Lynch.
Merriman, Margaret, Vivian Mayo, Josephine Morton, Rose Munro, Jennie G. Murphy, Rose McGonigle, Nellie McCoy.
Nielsen, Hortense, M. Naughton.
Pressbrey, Katherine, Virginia Pearson, May Preston, Grace Perry, Rose Prevost, Fanny A. Pitt, Mrs. A. C. Pell, Florence Parker, Margaret Prussing, Catherine Pollock.
Ring, Frances, Ruth Russell, Helen Robertson, Mae Rodden, Lillian Rhodes, Helen Ryerson.
Smith, Beatrice Lieb, Edith Spear, Tessie Singer, M. Stevenson, May Speare, Maude Shaw, Mrs. R. C. Short.
Tate, Beth, Zeffie Tilbury, Mrs. Robt. Thorne.
Vedder, Louise, Wanda Von Poswik, Carmen Vasillvia, Mrs. Von Beaullen.
Wallace, E. Mrs., A. A. Webster, Mrs. Frank S., Woods, Flo. Whiteside, Edith Warren, Jane Wheatley, Mrs. Leonard Willey. York, Alice.

MEN

Allen, Alfred, Anton Asher, Clyde Armstrong, Gus Arthur.
Bishee, Kenneth, Rowland Buckstone, Jack Brown, Geo. Brugger, Royal Byron, Jerry Broderick, Jack Bradley, Murry Barnard, Griff Barnett, Geo. Blumenthal, Jos. Bowers, Willard Bowman.
Cooper, Claude, Ten Eyck Clay, Jno. Cuff, J. S. Crawley, Oscar Cook, Clinton Clay, Frank Charlton, Edmond Carroll, Chas. Chappelle, Arthur Clough, R. Chandler.
Davis, Stephen, Wm. R. Daly, Paul Desmond, Stewart I. De Kraft.
Ellery, Arthur, D. T. Evans, Brandon Evans, Clyde Eckhardt.
Forbes, Gus, Sam Freid, Eddie Fizarille, Harry Fitzgerald, Gerald Fitzgerald, Alec Francis, Mark Fenton.
Gorman, Jas., Sumner Gard, Ball Gill, Tabor Giles, Arthur Geary, Richard Gordon.
Hilliard, T., Jno. Hines, Jerome Hoffman, N. C. Hammerstein, Joe Hadley, Melvin Hunt, Junior, Jno., Franklin Jones, Daniel Jarrett, Jr.
Kemper, Joe.
Lewis, Ralph, Edw. Lynch, Jas. Lang, Waldo Leroy, Francis Leavitt.
Montgomery, Lloyd, Harry Maitland, Carle Miller, Chas. Miller, Jesse Millingham, Edmund Mauley, Frank Meisel, Fred Mecking, M. MacDonald.
Nott, Samuel, Craig Neslo, Robt. Newcombe, Leon Neif, Fred Nicholls.
Olcott, Chas.
Pache, Martin, Glenwood Pierce, Douglas Paterson, David Powell.
Rische, Calvin, Walter Russell, Horace Raulton, Guy Rawson.
Staley, Geo., Jos. Soraghan, Irving Southard, Cecil Standing, Harry C. Sawyer, H. O. Stechman, Ralph Simonie, Will Schaffer, John Stahl, Geo. Schiller, Toms, Robt., Alton Thomas, Royal Tracy, Edwin Trevor.
Van Rensselaer, Frederick Graham Yelser.
Welch, Albert, Harris Wilgus, Willard Webster, Joe Wallace, Jack Winthrop, Cyrus Wood, Griffith Wray, Andrew Weston, Robt. Whittier.
Young, Chas.

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Louise Mackintosh
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in a new comedy
A PERFECT LADY
By Channing Pollock and Rennold Wolf

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Presented by Selwyn & Co.

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(THE LIEBLER CO., MANAGERS)
By LOUIS N. PARKER
Extra Matinee Election Day

ATLANTIC CITY PREMIERES

Plot of "That Sort." Nazimova's New Play—Marie Dressler's "In a Mix-Up"

ATLANTIC CITY, Oct. 26 (Special).—Madame Alla Nazimova, under the direction of Liebler and Company, opened her new play, "That Sort," here at the Apollo Thursday evening, Oct. 22. It is written by Basil MacDonald Hastings, author of two London successes, "The New Sin" and "Love—and What Then?"

The play revealed a typical Nazimova role, one that gave her as much if not more opportunity than "Bella Donna." Her character was that of Diana Laska, a notorious character, who eighteen years previous was a Viennese dancing girl. She married a wealthy Englishman, titled Sir John Heppell, who, as she says, married me because he could not buy me, and not for love." About three years after her marriage she was divorced and the husband was given their child.

The play opens with a scene in a bedroom of a London hotel. Diana Laska, as she has been known during the past fifteen years of her sensational career, is lying on the floor after a fruitless attempt at suicide which has brought a crowd. A retired doctor brings her back to consciousness and gains her confidence. A pathetic and tragic longing depicted by her to see her daughter wins him to her aid.

The next act brings her into the home of Sir John Heppell once again. Frightened by her threat to let the world know who she is, both Sir John and Lady Heppell agree to hire her as chaperon for Mureen, her daughter, and governess for Roy, the son of the now Lady Heppell. Mureen is engaged. Her wedding is to take place very soon.

The last act brings Diana Laska in contact with her daughter's fiance, a man to whom she has been a mistress. She tells him Mureen is her daughter and that she will tell Mureen everything if he does not break the engagement at once. Reluctantly only, he consents, but claims revenge of the one who has robbed him of his fiancee. He makes Diana Laska leave her daughter also, for he wants to rob her of the beautiful flower as she has robbed him of it. That is the revenge he seeks and the revenge she gives him, rather than let him tell Mureen everything before he goes.

There are really three leading men in the company, each one particularly well fitted to his role. As Phillip Goelet, the fiance, Vincent Serrano was superb. Charles Bryant as the doctor was very well cast, and Mr. David Glassford as Sir John Heppell presented a very good characterization. The balance of the characters were capably handled.

Marie Dressler, for the first time on any stage in her new comedy, "In a Mix-Up," is the attraction at the Apollo the first three days of this week. "In a Mix-Up" is a farce-comedy, written by Parker Hord, a New York newspaper man. Miss Dressler sings a few songs in the piece. Burt Lytell and Evelyn Vaughn are in the company. The play is under the management of the Shuberts.

Charles Frohman's newest production, "The Song of Songs," Edward Sheldon's new American play, will be the attraction at the Apollo the latter three days of this week. An exceptionally large cast is programmed for the attraction, including Tom Wise and Irene Penwick. One of the main scenes is Atlantic City's boardwalk. The remaining six scenes are laid in New York.

The New Nixon Theater on Sunday, Oct. 25, changed their policy to burlesque, running the show four days each week—Sunday, Monday, Tuesday and Wednesday—and filling the balance of the week with motion pictures. The opening attraction is "The Broadway Girls," with Hazel Cressby and Al. K. Hall as the featured members. Commencing Sunday, Nov. 1, the "Pay Foster Show," with Harry Le Clair, will be the offering.

Week of Oct. 19 Louise Dresser headed the Keith vaudeville bill with a new act which was presented here for the first time, entitled "A Turn of the Knob." The sketch proved a very novel one and an exceptional vehicle for Miss Dresser. She won her audiences completely in it.

Sunday night, Nov. 1, at the Apollo, Rumsie Blair in "A Fool There Was" will be presented.

Sunday night, Oct. 25, at the Apollo, Thomashefsky's Arch Street Theater, Philadelphia, Block company presented "The Wild Man."

Roy Keyser, for the past twenty years affiliated with the leading theater in Atlantic City as property man, and known throughout the country among the profession for his capability of handling that capacity, died Sunday, Oct. 18, after a three months' attack of tuberculosis.

J. EDWARD WESTCOTT.

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CHARLES FROHMAN presents
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BLANCHE BATES
MARIE DORO
In Sardou's Play
DIPLOMACY

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THE PHANTOM RIVAL

REPUBLIC 42nd St. W. of B'way. Tel. 1261 Bryant. Evs. 8:20 Mats. Wed. and Sat. 2:20.
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LEW FIELDS
in a table d'hote comedy in 3 courses entitled
The High Cost of Loving
Adapted from the German by Frank Mandel.

ELTINGE 42d Street, West of Broadway. Evgs. 8:20; Mats., Wednesday and Saturday, 2:20.
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INNOCENT By George Broadhurst
With PAULINE FREDERICK

LIBERTY W. 42d St. Evgs. 8:15. Mats. Wednesday & Saturday, 2:15.
A. H. WOODS presents
DOUGLAS FAIRBANKS
In a Motor Comedy in 4 Cylinders entitled
He Comes Up Smiling
By Byron Ongley and Emil Nyitray

PARK Theatre, Columbus Circle. Phone 9300 Columbus. Evenings 8:10. Matinees Wed. and Sat. 2:10.
Extra Matinee Election Day.
Mrs. Patrick Campbell
PYGMALION
By G. BERNARD SHAW

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A farcical fact by Roi Cooper Megrue and Walter Hackett.

COHAN & HARRIS ASTOR Bway. & 45th St., Tel. 987 Bryant. Evenings at 8:15. Matinees, Wednesday and Saturday at 2:15.
COHAN & HARRIS present
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The Miracle Man
From the Frank L. Packard story

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KLAW & ERLANGER.....Managers
RUTH CHATTERTON
IN
DADDY LONG-LEGS
A new comedy by Jean Webster.
Henry Miller, Manager.

H. H. FRAZEE'S LONGACRE Theatre, West 48th St. Evenings 8:15. Matinees Wed. and Sat. 2:15.
A. H. WOODS presents a four act drama
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with
JOHN BARRYMORE, JANE GREY, JOSEHINE VICTOR and others.

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DOLLY & BROWN EMMA CARUS
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ADELINE GENEE
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Extra Matinee Election Day.

WINTER GARDEN B'way & 50th St. Phone 2460 Col. Evgs. at 8; Mats., Tues., Thurs. and Sat., 2.
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BOOTH THEATRE, 45th St., W. of B'way. Phone, 6100 Bryant. Evgs., 8:30. Mats., Wed., Sat. and Elec. Day.
WILLIAM ELLIOTT Presents
EXPERIENCE
A modern Play in 3 Acts
By GEORGE V. HOBART.

39th St. Theatre near B'way. Phone 113 Bryant. Evgs. 8:15. Mats. Wed. & Sat. 2:15.
LAST WEEK **THE THIRD PARTY**
Monday, Nov. 2d.
THE ONLY GIRL

MAXINE ELLIOTT'S Theatre, 39th St., near B'way Phone 1476 Bryant. Evgs. 8:30. Mats. Wed. Sat. and Election Day, 2:30
WALKER **WHITESIDE**
IN MR. WU

SHUBERT Theatre, 44th W. of Broadway. Phone 8430 Bryant. Evgs. 8:15 Matinees Wed., Sat. and Election Day, 2:15.
MR. WM. FAVERSHAM
In THE HAWK
With the Celebrated French Actress
MLLE. GABRIELLE DORZIAT

CASINO B'way at 39th St. Phone 3846 Greeley Evgs. 8:15 Mats. Wed and Sat. 2:15
LAST WEEK **FRITZI SCHEFF**
in **PRETTY MRS. SMITH**
with Charlotte Greenwood and Sydney Grant
Tuesday, Nov. 3d—SUZI

COMEDY Theatre, 41st St. E. of B'way. Phone 3194 Bryant. Evgs. 8:15 Mats., Tuesday and Saturday, 2:15.
LAST WEEK **CONSEQUENCES**
Monday, Nov. 2d **MARIE TEMPEST**
in MARY GOES FIRST

CHICAGO

Anglin, Forbes-Robertson, Belle Mitchell, Peggy O'Neil, May Vokes, McIntyre, et al

CHICAGO, Oct. 21 (*Special*).—Miss Margaret Anglin appeared last Monday evening at the Illinois for a two weeks' engagement in "Lady Windermere's Fan," Oscar Wilde's satirical comedy-drama of English society and manners. The character of the fascinating but worldly Mrs. Erlynne affords the star opportunities equal to those of Mrs. Dane and Elva, with which her name has been indissolubly linked. The production is noteworthy in every respect. Saturday afternoon, Oct. 18, John Bunny (Himself), the funny fat man, who has gained fame and wealth by acting comics for motion pictures, opened with a matinee performance at the Auditorium in an improvised vaudeville programme, entitled "Funnyland," consisting among other things of a minstrel first part by "Kiddies," a string of specialties and a pig exhibition drill by boy scouts. Mr. Bunny holds daily receptions after the matinee to children, which have proven very popular.

Sir Johnson Forbes-Robertson is in the third week of his engagement at the Blackstone, presenting "Hamlet," "The Passing of the Third Floor Back," and "The Light That Failed."

The Little Theater has opened its third season with a group of one-act plays to which the collective title, "Sundry Lovers," has been given. The three plays consist of St. John Hankin's "The Constant Lover," Lord Dunsany's "The Lost Silk Hat," and "Jael," an imaginative play, based on the Old Testament story, by Mrs. Florence Kiper Frank, a young Chicago writer.

Comedy is the prevailing note in "Sundry Lovers." "The Yellow Ticket" at Powers is nearing the end of its run. Miss Belle Mitchell is playing the hard-pressed Russian Jewess, and William L. Abingdon the head of the Czar's department of police. "One Girl in a Million" is in the seventh week of its run at the La Salle Opera House. Many changes have been made in the piece, resulting in something of a "second edition."

"Potash and Perlmutter" continues merrily and prosperously at the Olympic to large and appreciative attendance.

The eighteenth week of J. Hartley Manners's delightful comedy of youth at the Garrick still finds Miss Peggy O'Neil and Henry Stanford solid favorites.

The Cort continues to offer "A Pair of Sixes," featuring Frank McIntyre and Miss May Vokes.

Henry B. Warner and an excellent company have proven popular attraction at the Grand Opera House, presenting "Under Cover."

"To-Day," the Broadhurst-Schomer drama of a thousand thrills and laughs, beautifully staged and splendidly cast, remains at the Princess, fulfilling prophecies of an indefinite run.

GEORGE I. COX.

BROOKLYN ATTRACTIONS

BROOKLYN, N. Y. (*Special*).—"The Story of the Rosary," with its big English cast, thrilled the patrons of the Majestic Oct. 19-24. Brooklyn was favored with an early visit of this production on account of Mr. Brady's previous arrangement for the opening of "Life" at the Grand Opera House in Manhattan.

Julian Eltinge made his second week's visit to Brooklyn this season. This time he appeared at Teller's Broadway. Mr. Eltinge's appearance in Brooklyn is always a guarantee of capacity business.

"The Dummy" made its debut in Brooklyn at the new Montauk. The cast included Gus Forbes, who is a big favorite among the stock patrons of this borough. He was formerly a member of Keith's Crescent Theater Stock company, and later leading man at the Gotham Theater for several seasons.

"Pom o' My Heart" also made its second week's appearance in this borough this season. It was last week's attraction at the De Kalb, and drew to splendid business.

J. LEMOR DAVE.

SEATTLE

SEATTLE, WASH. (*Special*). — At the Moore "The Whip" Oct. 4-10 drew good business. It was presented in a realistic manner by a capable company, and the audience showed its appreciation by liberal applause.

At the Metropolitan the Standard Grand Opera company, a local organization, acquitted itself with credit in "Il Trovatore," Oct. 5-9, matinee Oct. 10, and in "Cavalleria Rusticana" and "I Pagliacci" Oct. 8-10, matinee Oct. 7. It was well patronized.

At the Tivoli "Lulu" Oct. 4-10 was given in an amusing and entertaining manner before a fair business.

At the Empress Professor Wormwood's Animals and vaudeville; at the Orpheum Victor Moore and vaudeville; at the Pantages Colonial Minstrel Maids and vaudeville.

At the Moore "St. Elmo," in Sims, Oct. 11-17.

Metropolitan dark Oct. 11-17.

"Fine Feathers," Oct. 11-17 at the Seattle by a capable company before capacity houses. Irene Timmons, Jane O'Roark, Roderick O'Farrell, G. Lester Paul, Will T. Lloyd, and others scored in their respective roles.

Motion pictures at the Alaska, Alhambra, Clemmer, Colonial, Grand, and Mission.

BENJAMIN F. MESSERVEY.

FALL RIVER, MASS.

FALL RIVER, MASS. (*Special*).—At the Savoy excellent bill Oct. 15-21, with Orane Wilbur as a special feature Oct. 15. Mr. Wilbur was given a great reception. Anderson Sisters, Montford and Thompson, Fletcher Levee and McCabe, Elsie Gannon, Dunn-Redcay company, H. B. Warner in "The Lost Paradise," the Eight Bachelor Girls, Schrone's Five Komedy Kids, Rhodes and McFarland, Billy Evans, Jules Marcey company, and Madame Bertha Kalich in the photoplay, "Maria of the Lowlands" to S. R. O.

At the Academy Oct. 15-21 Gracie Emmett and company in "Mrs. Murphy's Second Husband," Three Bennett Sisters, Alfred Farrell, Hartley and Pecan, Hong Fong, Francis X. Bushman in "Sparks of Fate," Tom Linton and his Ten Jungle Girls, Oscar Loraine, Revell and Deery, Friend and Lesser, Sam Spring-er and company, and William Elliott in the photodrama, "The Fortune Hunter," to S. R. O.

At the Premier Manager Daley presented Oct. 19-21 the Thomas Musical Comedy company, with Bob and Tom Thomas, Ruth King, Harriet Moran, Taylor Sisters, and Tom Whalon in the musical comedy, "An Oyster Fry." Good stage settings and chorus pleased excellent attendance.

Plaza and the Palace are doing an excellent business.

Ernestine Morley, of the Bijou Stock company, rested week of Oct. 26-31.

W. P. GEE.

HAWAII

A Play of the Island That Is Coming to the United States

HONOLULU, Oct. 1 (*Special*).—The Consolidated Amusement Company, Bijou Theater, Jack Magee, and Musical Comedy company are doing a fair business. George Lydston is a young leading man with an excellent voice. Dorothy Raymond, a very pleasing soprano, and Maxie Mitchell, a soubrette, with a great deal of magnetism and a good voice, are the drawing cards.

At the Hawaiian Opera House two very successful concerts were given by Harold Bauer on his way back to the Coast from Australia. With him was Eva Gauthier, a soprano, who had made the trip with Mischa Elman, but who left him after some disagreement and joined Bauer for a few weeks.

"Little Lord Fauntleroy" is to be put on with local talent Oct. 3-4 for some charity affair; a Miss Kelleher, who has had a professional career, is to essay the leading role. Miss Orene Howard, a clever musician and danseuse, is superintending the rehearsals. For the benefit of the Leahi Home for Consumptives a tryout was had of a new sketch written by R. A. Douthitt, and staged by William Douthitt, called "The Spirit of Hawaii," was put on for three nights and was well received. It is the intention of Mr. Douthitt to take the piece to the States, and use it as a boost for Hawaii. The music by Carl Miltner is very good, and the mechanical and scenic effects could be made very thrilling.

Harry Lauder is with us at the Bijou Oct. 9. Harry's company comprises Selwyn Driver, humor at the piano (from the London Coliseum); Ernest Newell, living marionettist (from St. George's Hall, London); Irene Bergeny, Hungarian gypsy cymbalist, assisted by Yoaks (from the Orpheum Circuit, U. S. A.); Kitty Kran, ballad singer (from the Queen's and Royal Albert Halls, London). The only performance in Honolulu will be a matinee at 2.30, as the boat gets in in the morning and leaves at 5 o'clock in the evening. Some time we are going to have a performance at 8.15 in the morning, and we have the people here who will crowd the house.

At the Popular Theater Sam Blair is putting on The Players films to good business.

At the Empire Theater, always a popular house, has a good patronage, and will be running when all the other houses are closed. The Liberty is doing only a fair business, as it is a little off of the beaten track, and must depend a good deal on the overflow from the other houses.

C. D. WRIGHT.

SPOKANE, WASH.

SPOKANE, WASH. (*Special*). — Gratifying to music lovers was the well-filled house which greeted Madame Olive Fremstad at the Auditorium Theater Oct. 8, which testified to the feminine interest of Spokane in superior artistic talent. The film "Cabiria" opened a week's engagement Oct. 5, and played to big business.

Shortly after the beginning of hostilities in Europe Mayor William J. Hindley, in his capacity as censor of things shown on the stage and screen in Spokane, issued an order forbidding the running of films depicting war happenings. It was feared that the cosmopolitan make-up of audiences might lead to disturbances by partisans of the various countries at war. In lifting the ban Mayor Hindley has requested each theater to run a slide incorporating the following suggestion: "In view of the presence in this audience of many whose home land is involved in the present war the patrons of this theater are respectfully requested to refrain from any applause or demonstration during the exhibition."

The Pantages Theater will bear an entirely changed appearance after the remodeling which is to be done there this Winter, at a cost of more than $60,000. Architect B. Marcus Priteca, of Seattle, acting under instructions from Alex Pantages, has completed plans for the work.

W. S. MCCREA.

HELENA, ARK.

HELENA, ARK. (*Special*).—The Grand Opera house opened Oct. 13 with "Alma, Where Do You Live?" to good house. "Potash and Perlmutter" Oct. 22. "Traffic" Oct. 28.

This is the first attraction under the new management; extensive repairs and alterations, as well as other innovations, have been installed by Manager Eli Newman. For a number of years Mr. Newman was successful manager of the Grand, but retired in 1900 from active service.

The theatergoing public have for a number of years urged Mr. Newman to again take hold of the house, but his many other interests prevented him entering the field until now. Demand for his return became so great that he succumbed, and now a better season than Helena has had since his retirement is promised.

BERLIE L. MUNDY.

SALT LAKE CITY

SALT LAKE CITY (*Special*). — The Empress Theater tried the experiment of doing away with reserved seats—first come first served—and also of running continuous vaudeville and pictures. This did not please patrons, and the house has returned to reserved seats, giving three performances a day, with six acts and one reel of film at each.

Lillian Kemble and Charles Mackay closed their engagement at the Utah Oct. 3. "Cabiria," the photoplay, was put on for State Fair Week, drawing good business. "The Ghost Breaker" week of Oct. 12.

Irwin Brothers' Real Wild West was the great outdoor attraction Fair Week.

At the Salt Lake, week of Oct. 5-10, George Arliss and company in "Disraeli." Edmund Gorst, of the cast, received a summons to join his regiment in England, and left at once. "Shepherd of the Hills" Oct. 12-14.

C. E. JOHNSTON.

MOOSE JAW, SASK.

MOOSE JAW, SASK. (*Special*).—Richards and Pringle's Minstrels were the attraction at the Majestic Sept. 24.

Lawrance D'Orsay and very capable company presented "The Earl of Pawtucket" Sept. 28, 29 to good business.

Manager C. E. Ellis, of the Majestic, is offering 5-cent motion pictures on the nights no road attractions are booked, using General Film Company's films. This is one of the first theaters in the Middle West to offer the 5-cent pictures.

"Pom o' My Heart" Sept. 30, Oct. 1.

The Green Room Club (local talent) are busy rehearsing "Mrs. Temple's Telegram," which they will produce shortly. The officers of the Green Room Club elected for the season are: President, Mr. Gow; vice-president, E. Borgman; secretary, Mr. Bartholomew; director, E. G. E. Bennett.

Manager Allan, of the Rex, has engaged a four-piece orchestra as an added attraction at his photoplay house.

ALFRED W. LAWS.

DECATUR, ILL.

DECATUR, ILL. (*Special*).—At the Empress Oct. 20, 21: Dunbar's Royal Dragoons, Bob Hall, McCarthy and Wolcott, Barton and Clarke, Ernest Akers, and Julius Jenkins. Lucas and Fields, Fiddler and Shelton, Laughlin's Dogs, Florence McKenna and company, and Eldora and company Oct. 22-24.

Con. T. Kennedy Shows furnished the attractions on the streets at Decatur's Big Corn Carnival, which was given under the auspices of the Decatur Chamber of Commerce week of Sept. 28.

The Seven Carina Brothers, who have been playing "In Arizona" for two years, closed their touring season at Blue Mound, Ill., Oct. 10. They are rehearsing their new play, "The Broken Arrow," in which they will open Oct. 24 at Waynesville, Ill.

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ELKINS, W. VA.

ELKINS, W. VA. (*Special*).—Opera House Oct. 19 "Mutt and Jeff"; business good. Stage Director Frank Tannehill, of New York, joined the company in Elkins, and will be with it two or three days.

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JERSEY CITY, HOBOKEN, BAYONNE

JERSEY CITY, (Special). — "The Marriage Game" drew large houses to the Majestic Oct. 19-24, and gave the best of satisfaction. "Long Heart," Nov. 2-7. "Pep o' My Heart," Nov. 9-14.

A regular Hippodrome festival at Keith's business phenomenal. Appearing Oct. 19-21 were fifteen people in the sketch, "I've Got It," Captain Boone's Deep Sea Divers, Harry Clarke and company in playlet reminiscent of "The Bells," Knox Wilson in a quaint talking act, Laura Lisk and Paul Decker in a classy melange, Barnard and Leach in a line of talk. On the bill Oct. 22-24 were Bobby Norths, Ted Lorraine and Hattie Burke, Bracewell Russell's Players, Rukle's Japanese Dells, and Rome and Halvers.

A strong bill was offered at the Orpheum to very good patronage Oct. 19-24. Larry Crane, clever Irish mimetist; good dancing is by Scanlon and Fredo; a dainty operetta is presented by Joseph Hart's company, Camille Personi and company, Walsh and Bentley, acrobats; Harry Rose, a nut comedian; Miecta, some xylophonist; Elsie La Barre and her Pussy Canines, the Tanzway Trio, singers; William Powell and company, sketch.

Charles Reilly and Polly Holmes in one-act sketches is the bill at the Academy of Music Oct. 19-24, where business was fine.

Crowded houses ruled at the Gaiety, Hoboken, where the stock company appeared in "Bought and Paid For" Oct. 19-24; excellent work is done by Enid May Jackson as the wife, Julian Noa as the husband, Norman Houston as Jimmy Marr, Mary Maurice as Fanny, Frank Kenmore as the job, and Margaret Lee as the maid.

"The Girl from Way Up Yonder" Oct. 26-31.

The American Beauties were at the Empire, Hoboken, Oct. 19-24 to fine patronage. Lew Hilton, Rose Snow, and Mandie Heath divide honors. Watson Big company Oct. 26-31.

Fine bill at the Hudson, Union Hill, Oct. 19-24 to S. R. O. at every performance. Paulino, the hypnotist, is the big card; also Dainty Marie, singer, dancer, and gymnastic stunt is a clever manner; Jim Halley and Jean Noble, sketch team; Ethel McDonough, a finished singer; Anthony and Mack, impersonations; Dorothy and Antoinette, acrobats.

At the Bayonne Opera House good business and a excellent programme Oct. 19-21; acts by Bernard and Roberts, the Loose Duo, Koko Carnival comrade, Yost and Carrie Avery, Mr. and Mrs. Civetio, Dick and Morrison, and Pierlot and Duffield.

Alma Gluck, prima donna, and Simbalist, violinist, aided the Dickinson High School at the concert Oct. 21, under the auspices of the Women's College Glee Club. It was a pleasing affair.

WALTER C. BURNS.

PATERSON, N. J.

PATERSON, N. J. (Special).—At the Empire Manager E. H. Walsh selected Owen Davis in "The Family Cupboard" for the Olancy Players Oct. 19-24, and good audiences testified as to the quality of the performance. The company jumped into popularity the first week, and Grace Young and Harry Ingram in the leading roles have become prime favorites. Mary Alton, who is cast in lesser parts, however, always gives a good account of herself, and our old favorite, Arthur Ritchie, continues to please. Oct. 19-24 to fair attendance. E. P. Sullivan in the title-role appeared to good advantage. "Lorna Doone" Oct. 26-31.

"The Monte Carlo Girls" drew goodly numbers to the Orpheum during Oct. 19-24. Dolly Morrison and Harry Welch headed the company. "The Girl from Joyland," Oct. 26-31.

The Empress offered Robert Edeson in the sho-topiay, "Where the Trail Divides," and Marguerite Clark in "Wildflower," three days each, to crowded houses Oct. 19-24.

JOHN C. BUSH.

ROCHESTER, MINN.

ROCHESTER, MINN. (Special).—J. E. Reid has once more proved his progressiveness and confidence in the future by erecting another playhouse for Rochester. His years of experience in matters theatrical have been of manifest value to him in designing the new theater, and no expense has been spared to make it an architectural gem. William J. Pierce is the manager of the new Theater Beautiful, as it has been styled by some, artistically decorated, well ventilated, and provided with comfortable seats. The Empress, as it is named, is the last word in correct theater management. The formal opening occurred Oct. 5, and the seating capacity, 1,000, was taxed at each performance. While the building is designed for vaudeville and pictures, it is equipped with a stage sufficiently large to be used for all attractions. The policy of the house is to present only the highest class of pictures and acts, and an orchestra of unusual merit has been secured. Mr. Pierce retains the management of the Metropolitan Theater, which in the future will be used exclusively for road shows. The season opened at that theater with "In Old Kentucky," to a full house. "A Modern Eve" and "Seven Keys to Baldpate" are among the larger attractions so far, both scoring big hits. Other equally good plays are booked for the near future.

FRED L. JOSSELYN.

KNOXVILLE, TENN.

KNOXVILLE, TENN. (Special).—"Potash and Perlmutter" drew good business Oct. 18, 14. "The Yellow Ticket" made a strong appeal to small audiences Oct. 16, 17. Talks with travelling managers show that companies coming out of the South have had very poor business, but from other sections they are more optimistic. Business generally in Knoxville is only fair. Stars always draw big here, but for the last few years attractions have been so scattered that interest in theatricals has abated, which is one of the prime causes of lack of patronage.

CHARLES H. KNOTCH.

INDIANAPOLIS

INDIANAPOLIS (Special). — "The Dummy," one of the brightest, wittiest comedies ever here for some time, attracted large, delighted audiences at Keith's Oct. 16-17. Special mention should be made of Georgie Mack, Frank Thompson, William Hodge, Joseph Conyers, William Bonelli, Clara Weldon, and Mary Stockwell. Joseph E. Garry made the small role of a grouchy detective stand out effectively by his good work, which started the laughs when the curtain went up.

Adele Oct. 22-24. New York Grand Opera company Oct. 26. Hattie Burke in "Jerry" Oct. 29-31.

Helen Ware played a week's engagement at the Shubert Murat Oct. 12-17 in "The Revolt." The united efforts of a splendid company combined with the work of Miss Ware made one forgive, and in measure, forget a most unpleasant play. Sousa, always a great favorite here, was greeted by two large audiences at his matinee and evening concerts Oct. 18. Joseph Santley in "When Dreams Come True" Oct. 19-21. "Within the Law" Oct. 22-24. John McCormack Oct. 26. Forbes-Robertson Nov. 2-7.

While there was a dearth of amusements, Rose Melville was greeted by capacity houses in her old-time success, "Sis Hopkins," at the Lyceum Oct. 19-24. "Excuse Me" week of Oct. 26.

Walter C. Kelly headed Keith's bill Oct. 19-24 with his stories and "Virginia Court of Justice," which were greeted by roars of laughter; Herrick and Hart in "Eloping," Hoey and Lee, Keno and Mayne in songs and dances, and Two Carletons, gymnasts, were big hits.

Helen Ware was the guest of honor at the luncheon of the Women's Press Club of Indiana Oct. 13, and spoke informally on "Women Who Have Interviewed Me." Miss Ware celebrated her birthday Oct. 15, by giving a supper party of eight covers.

Susanne Wills, of "The Revolt" company, is well remembered here as one of the popular members of the stock company at the Murat two summers ago. Sara Enright, of the same company, was the guest of Emma Messing during the engagement at the Murat.

PEARL KIRKWOOD.

ST. PAUL, MINN.

ST. PAUL, MINN. (Special).—For the second time since their advent in St. Paul the Hunter Players have presented Mrs. Wiggs of the Cabbage Patch, which was the Shubert bill Oct. 18-24. Earl Lee and Louise Gerard duplicated their former success as Mr. Rubbins and Miss Hazy. Jessie Brink as Mrs. Wiggs, perhaps, gave splendid interpretations of their respective roles. The house registered capacity at both performances Sunday, and a similar business was done throughout the week.

"The Country Boy" Oct. 25-31.

Charlotte Walker appeared in "The Better Way" at the Metropolitan Oct. 12-24. The settings were elaborate, and the company excellent. Particular mention is due Gertrude Dallas (also former Neill stock favorite), George Stuart Christie, David Burton, Byron Beasley and Walter Wilson. Pictures Oct. 25-31. Joseph and His Brethren" Nov. 1-7.

Orpheum bills Oct. 12-24 were: Sammy Burns and Alley Fulton, Williams and Wolfus, and Charles De Haven and Freddie Nice-Fremont. Benton and company presented a condensed version of Sydney Grundy's old farce, "An Arabian Night," which they called "Handkerchief No. 13."

Empress had Gertrude Van Dyck, "Wifey," Schreck and Percival, Warner and Corbett, Dixon and Dixon, and Charles and Madeline Dunbar.

Louise Arnold, after several weeks' absence, has returned to the Huntington cast. She is now Mary in "Mrs. Wiggs" this week, Oct. 16.

JOSEPH J. PRIFFER.

ALBANY, N. Y.

ALBANY, N. Y. (Special).—Margaret Anglin in "Lady Windermere's Fan" at Harmanus Bleecker Hall Oct. 16, 17, proved an interesting production. She won a positive hit with large and representative audiences. The supporting players were notably efficient.

Local theater patrons seldom have enjoyed so rare a treat as Charles Frohman's revival of Hardon's celebrated play, "Diplomacy," Oct. 19. With the tri-stars, William Gillette, Blanche Bates, and Maria Doro, in the principal characters, assisted by a superior cast. All scored a pronounced success, and drew an audience that tested the full capacity of the theater.

Henry W. Savage's operetta, "Marl," Oct. 22-24. "The Yellow Ticket" Oct. 26-28. "Seal" Oct. 31.

Dave Gordon's "Girls of the Great White Way," with Harry "Dutch" Ward, Renny Small, Helen Eley, and Flo Davis in the leading offered excellent burlesque at the Empire Oct. 19-21. Balance of the week: Jacobs and Jermon's "Golden Crook" provided a snappy bill. Billy Arlington, Babe La Tour, and Nellie Florence were conspicuous figures. Business continues up to capacity mark.

At Proctor's Grand for week of Oct. 19-24 an entertaining programme was offered, the leading numbers being Morley's reproduction of the Pickwickian Disaster, Harold Kennedy, Claire Williams and company, Lucy Tangee, the Acrobiane Girls, Tate and Tate, and Schreiber Brothers. Packed houses the entire week.

GEORGE W. HERRICK.

IOWA NEWS NOTES

IOWA FALLS, IA. (Special).—Miss Olive Vail, last seen here as the prima donna in "Miss Nobody from Starland," is now in vaudeville, and is doing well on a mid-West circuit.

Ed. Tierney was in town last week ahead of the W. B. Patton company. He says that business for his attraction continues great, and that wars and rumors of war do not seem to affect the box-office statements of "The Good Samaritan," in which Mr. Patton is playing this season.

Lorin F. Howard, last seen here in "The Wolf," is now down East, and is going out with one of the "Any Night" companies to be sent on tour by a New York manager.

The courts enjoined the Palace Theater from showing the feature film, "The Christian," and same will be shown at the Isis. The Palace management leased the Cedar Rapids rights of the Palace Theater at Waterloo, but it was shown the Waterloo Theater had no right to lease the film in Cedar Rapids.

Hugo B. Koch has commenced his road tour after several weeks in Chicago, and the past two weeks has been offering "The Call of the Cumberlands" in a number of Iowa cities.

The appearance of Blake O'Hara in Mason City was in the nature of a benefit for the church of the Holy Family of that city.

Popular-priced attractions are now barred from Des Moines as the result of the decision of Albert and Getchell to play no more of this class at the Berchel.

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BOSTON

The Art of Giving Opera and Playing Stock Alternately—Frances Starr in "The Secret"

BOSTON, Oct. 27 (*Special*).—Reports of a new $3,000,000 hotel on the site of the Boston Theater need not be taken too much to heart and the old playhouse may be with us yet for many a day. Three millions is a lot of money, and the new hotel is as yet only a "project." The Boston is now owned by the heirs of B. F. Keith, who acquired it a few years before his death. The theater is as "historic" as any American theater can well be, but it is undeniable that of late years it has been a good deal of a white elephant. Last season it took on a vigorous new lease of life when it housed "The Whip" for a long run, and "The Old Homestead" and "Ben-Hur" can always be counted on to make the house pay. But as a rule its owners and managers are always wondering what to do with it.

For the past weeks the Boston has been the scene of the interesting experiments of W. H. Leahy, who, first with a star stock season and now with a three months' campaign of grand opera in Italian at popular prices, has drawn deserved attention to himself as a courageous strayer from the beaten path. The star stock season (which will be resumed when the opera closes) was, on the whole, a successful revival of the old stock system. The opera is making a strong appeal to the buyers of balcony and gallery seats, and is increasingly patronized by those who sit downstairs. For opera at a $2 scale the productions are remarkably well produced and sung, and if those responsible for the enterprise will hold on long enough the Boston public will, it is to be hoped, rise to its opportunities. At these eight performances a week at the Boston there is pleasing sincerity on both sides of the footlights that is not always evident at "fashionable" opera.

"The Secret" at the Hollis for two weeks, and splendidly acted by Frances Starr and her associates, has been bulletined by the Playgoing Committee of the Drama League as follows: "Not a play for the young person or an entertainment for the tired, but of unusual interest to any who enjoy intense emotions and much searching of the heart." The Hollis promises well for the coming months, for following Miss Starr will come the first important production of "The Young Idea," with Lydia Lopokova, and then Margaret Anglin in "Lady Windermere's Fan" and Maude Adams in "The Legend of Leonora."

The only opening of last night was at the Shubert, where "The Whirl of the World" made way for "The Passing Show." The other bills: Colonial, "The Follies;" Tremont, "Potash and Perlmutter;" Wilbur, William Hodge in "The Road to Happiness;" Majestic, "Peg o' My Heart;" Plymouth, "Wanted—$22,000;" Cort, "Peg o' My Heart;" Castle Square, Craig Players in "Madame X."

The benefit that William Faversham and Julia Arthur have arranged for the benefit of European players will take place at the Plymouth Nov. 6. For this performance, and also for the similar one in New York, Miss Arthur will return to the stage to play "Mercedes." The Boston programme also includes an act of "Potash and Perlmutter" and John Craig and Mary Young in the screen scene from "The School for Scandal."

Vanni Marcoux is not dead on the battlefield after all; at least not yet. A letter received in Boston from Madame Marcoux says that he is well and with his regiment, and that it was the death of one, Jean Marcoux, that started the report of the death of the more renowned Vanni.

Betty Barnicoat, for some time of the Bijou Players and recently a member of Mr. Leahy's company at the Boston, will join the Craig Players at the Castle Square next week, to take the place as second woman left vacant by Doris Mason.

Manager Wright, of the Plymouth, has invited aspiring playwrights to see "Wanted—$22,000" since that play is to play about a day. Each ambitious one must show a manuscript as a credential and it is further announced that the management will even read such manuscripts. Apropos of "Wanted—$22,000" the *Transcript* has this note: "Three years ago Mr. Sothern, who has his ambitions as a playwright, wrote a piece in which a play is made within a play and out of immediate circumstance, as it is in 'Wanted—$22,000.' In Mr. Sothern's piece three men make it on a foggy night in London. Recently he has been showing the manuscript to his friends."

The latest local press agent stunt: Julian Rose and Julius Tannen one day last week conducted an actual sale of cloaks and suits at Filene's department store. Carolyn Lilla, Leo Donnelly, and Maurice Barrett assisted, just as they do in "Potash and Perlmutter."

George B. Frothingham (of the old Bostonians) and Mrs. Frothingham have just celebrated their golden wedding. As Friar Tuck in "Robin Hood," his best known impersonation, Mr. Frothingham is remembered all over the country.

The new Toy Theater, on Dartmouth Street, is approaching completion, and will be opened early in December with a revival of the Toys' production of Shaw's "Getting Married."

The Boston Theater Opera company last night gave "La Favorita," its first presentation Oct. 24 in Boston since 1880, when Maurice Grau's Opera company presented it in the same theater.

FORREST IZARD.

BALTIMORE

Mr. and Mrs. Skinner, in Their Strange Play—Broadway Successes in Other Houses

BALTIMORE, Oct. 26 (*Special*).—"The Silent Voice," by Jules Eckert Goodman, in which Otis Skinner appeared at the Academy last week, notice of which appeared in THE MIRROR Oct. 21, will undoubtedly appeal to the intellectual class of playgoers, but will prove tedious to those who like their entertainment served with much noise and action. Mr. Skinner's magnificent performance cannot fail, however, to strike a responsive chord with those who appreciate real artistry. ("The Silent Voice" was reviewed in the Washington letter in THE MIRROR Oct. 21.) The play is undeniably interesting and absorbing. This, however, is due to the remarkable performance of Mr. Skinner and his wife, the latter in the role of Mildred. Mrs. Skinner's return to the stage is to be hailed with delight as she contributes an exceptionally interesting bit of work. The play attracted unusually large audiences in Baltimore, three performances being given to standing room only.

"Kitty MacKay" was given its first production in Baltimore at Ford's on Monday night. While the company presenting the piece is not the original, it is nevertheless a thoroughly capable one and the play does not suffer thereby. Irene Haisman has the role of Kitty and gives a really distinctive performance. Reginald Denny, Elizabeth Merton, and Jack McGaw also give exceptionally creditable characterisations. An audience which almost complete filled Ford's waxed most enthusiastic over the play on Monday. Week Nov. 2 "Omar, the Tentmaker," with Guy Bates Post.

At the Academy "The Dummy" is filling a week's engagement, with the original company intact. The play has made an unusually good impression here. Week Nov. 2 Julian Eltinge in "The Crinoline Girl."

"Seven Keys to Baldpate" had a splendid week at Ford's, the house being completely filled every night.

"Bought and Paid For" was given a surprisingly good production at the Colonial last week. It must have been rather disconcerting to the players to have their best scenes greeted by titterings. Francis O'Dare is making his first local appearance at the Colonial this week in an Irish comedy entitled "Rollicking Shannon."

Mr. George Kingsbury, manager of "The Dummy" company, and his wife are the guests this week of Tunis Dean at his home.

Mrs. Otis Skinner was entertained by the Just Government League at a fashionable tea given on Thursday afternoon in her honor.

Tunis Dean leaves for New York on Thursday of this week, having been selected by Mayor Preston to act as a delegate to the Convention of Municipalities, and will head the Baltimore contingent in the parade on Saturday.

Doris Olsson, of "The Misleading Lady" company, was given a tea by the seniors of Goucher College last Friday afternoon. Miss Olsson is an alumnus of Goucher, and the students paid her a high compliment by giving a large theater party on Friday night in her honor.

"The Queen of the Movies" is billed for the Academy Nov. 16 and "The Follies" Nov. 9.

The New York Symphony Orchestra, under the direction of Walter Damrosch, gave the first of its series of three concerts at the Lyric Tuesday, Oct. 27. The audience was large and very enthusiastic. Zimbalist was the soloist and never has he been heard to better advantage.

The Messrs. Ford have completed arrangements for an afternoon recital by Alma Gluck to be given at their house on Tuesday, Nov. 10. This charming singer has a larger following in Baltimore than any other musical artist before the public.

I. BARTON KRIS.

WASHINGTON

Marie Tempest in "Mary Goes First" at the Capital—Stock, Music, Etc.

WASHINGTON, D. C., Oct. 27 (*Special*).—At the Belasco Theater week of Oct. 19-24 very large audiences were enthusiastic in their approval and appreciation of "Omar, the Tentmaker," presenting Guy Bates Post's biggest and most effective characterization of the leading role. Mr. Post had many curtain calls during the week.

The current week Marie Tempest makes her appearance under the auspices of the Messrs. Shubert in the distinguished comedienne's "farewell appearance" in her recent English success, "Mary Goes First," which production she brings intact from the Playhouse in London, supported by the original English company headed by W. Graham Brown. "The Marriage of Kitty" will divide the bill during the engagement.

Again has Chauncey Olcott established himself as a superior box-office winner; again has he come with a new play—the charmingly interesting work of Rachel Crothers, "The Heart of Paddy Whack," and again he is the recipient of rapid appreciation and applause for his new song numbers, of which there are four of the best and most taking. His support is headed for the year's engagement by our own talented little townswoman, Edith Luckett, as leading lady, who seems most thoroughly fitted and formed for the part she so intelligently portrays. The current week is given over to Julian Eltinge in "The Crinoline Girl" at the Columbia; star and play are greeted by a crowded audience.

William Harris, Jr., presented at the National Theater last week "The Misleading Lady," headed by a trio of excellent funmakers in Lewis S. Stone, Doris Olsson, and Frank Sylvester, which was a rather disappointing week. The current week's big opening at the National is the Cohan play, "Seven Keys to Baldpate."

Tuesday afternoon at the Belasco, Jerome K. Jerome will give his "Confessions of a Playwright" in a lecture that has to do with Mr. Jerome's personal experiences with the stage and with many phases of dramatic life and dramatic people.

The Poli Stock company at Poli's again registered a pronounced success in the all-around thoroughly artistic presentation of "The Master Mind," a stock performance beyond the ordinary in merit, in which this admirable company excelled. Carl Brinkart in the Edmund Breese title-role won renewed honors, and strengthened his popularity as the Poli leading man. Other important and permanent roles were capitally portrayed by Jane Morgan, Louise Kent, Stanley James, Russell Fillmore, Herbert Dobbins, and Cecil Bowser. The present week's bill offers "When We Were Twenty-one," and the play will furnish Miss Morgan and Mr. Brickert engaging roles.

Crowded houses at Keith's is the stereotyped phrase that is now continually used where the best of vaudeville bills is weekly rendered. A crackerjack bill for the week presents the representative dancers, Adelaide and J. J. Hughes, in an offering of a series of modern dance creations; Nat M. Wills, "the happy tramp" in new parodies and funny dissertations, and Adele Ritchie, "the Dresden china prima donna," in new character ballads. Other attractions are Dainty Marie, "the perfect woman;" Allan Brooks and company in "Straightened Out," Moore and Austin, Kaiser's Terriers, and Edward Marshall, the cartoonist.

Announcements to follow immediately at the Belasco in the order named include "Kitty MacKay," "Panthea," "Peg o' My Heart," "The New York Hippodrome production of "Pinafore," "The Whirl of the World," and "The Passing Show of 1914."

Matt Kennedy in the leading comedy role of the Gayety Theater attraction, "The Liberty Belles," is seen at his best in the two farces, "The Alimony Club" and "The Troubles of Adolph." Kennedy is brainy and his funmaking is legitimately on the level.

Walter Damrosch and the New York Symphony Orchestra was heard this Tuesday afternoon in their first concert of the season at the Columbia, presenting a musical programme of rare classical selection. Efrem Zimbalist was the soloist in a magnificent violin number, supported by the orchestra.

JOHN T. WARDE.

CHATTANOOGA, TENN.

CHATTANOOGA, TENN. (*Special*).—"The Yellow Ticket" Oct. 19, 20 at the Bijou. "Potash and Perlmutter" played to big houses Oct. 9. Warfield in "The Auctioneer" Oct. 29.

High-class vaudeville draws well at the Majestic, and all picture houses report good business.

HERBERT OPPENHEIM.

Robt. Rogers and Louise Mackintosh, idle.

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THEATERS

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DENVER

DENVER, COLO. (*Special*). — The confession scene, the climax of "The Woman in the Case," was well handled by Blanche Yurka and Vera Finley at the Denham Oct. 18-24. "The Girl I Left Behind Me" followed. Alice Fleming, of the Alcazar Theater, San Francisco, has been engaged as leading lady, and will be seen Nov. 1 in "In Search of a Sinner."

Harry Lauder packed the Auditorium for two return performances Oct. 23.

"Cabiria" continued at the Broadway until Oct. 21. "The Poor Little Rich Girl" Oct. 22-24. The members of the company were entertained by the Drama League at a reception Thursday afternoon.

The Tabor had "Shepherd of the Hills" Oct. 18-24. "Mutt and Jeff" followed.

Gus Edwards's "Matinee Girls," an indifferent act, was made worth while by Charles Olcott's singing at the Orpheum Oct. 19-25.

At the National a German musical comedy, "Count Bismarck; or, The Honest Broker" Oct. 25.

"A Foxy Boy" was the skit put on at the Plaza last week; Spanish dancers made a popular feature.

Mrs. Margaret Fealy Cavallo, director of Denver's leading school of acting, is at present in Boston in support of William Hodge.

FREDERICK D. ANDERSON.

SCHENECTADY, N. Y.

SCHENECTADY, N. Y. (*Special*.)—"September Morning Glories," the first of the Columbia Wheel Shows, caused favorable comment at the Van Curler Oct. 15-17. John Drew delighted a small but appreciative audience in "The Prodigal Husband" Oct. 19. "The Yellow Ticket" Oct. 20, 21 to light business. "Heart Charmers" Oct. 22-24. Otis Skinner in "The Silent Voice" Oct. 26. "Potash and Perlmutter" Oct. 27, 28. "The High Rollers" Oct. 29-31.

The Orpheum Theater changed week of Oct. 19 from pictures to combination vaudeville and pictures.

Mr. Charles G. MacDonald, manager of the Van Curler Opera House, was recently elected Grand Knight of the Knights of Columbus.

A good many road shows would fare much better here financially were they to reduce their usual $1.50 top price to $1.

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DATES AHEAD

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DRAMATIC

ADAMS, Maude (Chas. Frohman): Lansing, Mich., 28; Jackson 29, Ann Arbor 30, Toledo, O., 31, Detroit Nov. 2-7.

ALIAS Jimmy Valentine (Jones and Crane): Evanston, Ill., 28.

ANGLIN, Margaret: Chgo. 19-31, Cinti. Nov. 2-7, Cleveland 9-14.

ARLISS, George (The Liebler): Frisco 26-31.

BATTLE, Cry (Messrs. Shubert): N.Y.C. 26—indef.

BEAUTIFUL Adventure (Chas. Frohman): N.Y.C. Sept. 5-Oct. 31, B'klyn Nov. 2-7.

BIRD of Paradise (Oliver Morosco): Los Angeles 26-31.

BLAIRE, Eugenie: Phila., 26-31.

BLINDNESS of Virtue (Frank Hurst): Detroit 26-31.

BLUE Bird (Messrs. Shubert): Macon, Ga., 30, 31.

BOUGHT and Paid For (Wm. A. Brady): Pittsburgh 26-31.

BURKE, Billie (Chas. Frohman): Columbus 27, 28, Dayton 29, Indianapolis 30, 31, South Bend Nov. 2, Kalamazoo, Mich., 3, Jackson 4, Ann Arbor 5, Lansing 6, Grand Rapids 7.

CALL of the Cumberland (Gaskill and MacVitty): Aurora, Neb., 28, Grand Island 29, Kearney 30, Hastings 31.

CALLING of Dan Matthews (Gaskill and MacVitty): Red Oak, Ia., 28, Corning 29, Clarinda 30, Shenandoah 31.

CALLING of Dan Matthews (Gaskill and MacVitty): Bloomington, Ind., 28, Redford 29, Greensburg 30, Columbus 31.

CONSEQUENCES (Messrs. Shubert): N.Y.C. 1-31, Chgo. Nov. 2—indef.

DADDY Long Legs (Henry Miller): N.Y.C. Sept. 21—indef.

DAMAGED Goods (Richard Bennett): Chgo. 26-Nov. 14.

DIPLOMACY (Chas. Frohman): N.Y.C. 20—indef.

DITRICHSTEIN, Leo (David Belasco): N.Y.C. 5—indef.

DON'T Lie to Your Wife (Northern: Primrose and McGillan): Rock Rapids, Ia., 31, Sioux Falls, S. D., Nov. 1, Canton 2, Parker 3, Plankinton 4, Centerville 5, Yankton 6, Vermillion 7, Sioux City, Ia., 8, Onawa 9, Tekamah, Neb., 10, Blair 11, 14.

DON'T Lie to Your Wife (Southern: Primrose and McGillan): Mangum, Okla., 29, Lawton Nov. 2, Purcell 3.

DREW, John (Chas. Frohman): Cleveland 26-31, Pittsburgh Nov. 2-7.

DUMMY, The (Play Producing Co.): Baltimore, 26-31.

DUMMY, The (Play Producing Co.): Louisville 26-28, Columbus 29-31.

EVERYWOMAN (Henry W. Savage): East Liverpool, O., 27, 28, Wheeling, W. Va., 29, Clarksburg 30, 31.

EXPERIENCE (Wm. Elliott): N.Y.C. 27—indef.

FAVERSHAM, William (Leonard L. Gallagher): N.Y.C. Sept. 28—indef.

FERGUSON, Elsie (Chas. Frohman): Ithaca, N. Y., 28, Rochester 29-31, N.Y.C. Nov. 2—indef.

FINE Feathers: Chgo. 8-31.

FINE Feathers (Eastern Co.): Columbia, S. C., 28, Athens, Ga., 29, Milledgeville 30, Dublin 31, Hawkinsville Nov. 2, Cordele 3, Brunswick 4, Jacksonville, Fla., 5, Savannah, Ga., 6, Charleston, S. C., 7, Aiken 9, Greenville 10, Gainesville, Ga., 11.

FORBES-ROBERTSON (Percy Burton): Chgo. 5-31, Indianapolis Nov. 2-7, St. Louis 9-14.

GARDEN of Allah (The Liebler): Huntington, W. Va., 28, Lexington, Ky., 29-31, Terre Haute, Ind., Nov. 2-4, Evansville 5-7.

GEORGE, Grace (Winthrop Ames): Pittsburgh 26-31, Chgo. Nov. 2-14.

GIRL and the Tramp (Co. 1) (Fred Byers): Lancaster, Ky., 29, Carlisle 30, Maysville 31, Winchester Nov. 2, Mt. Sterling 3, Ashland 4, Williamson, W. Va., 5, Welch 6, Pocahontas, Va., 7, Pulaski 10, Wytheville 11.

GIRL and the Tramp (Co. 2): (Geo. L. Barton): Horton, Kan., 28, Hiawatha 29, Tecumseh, Neb., 31, Odell Nov. 2, De Witt 4, Strang 5, Hastings 7, Arapahoe 9, Alma 11.

GIRL He Couldn't Buy (O. E. Wee): Fond du Lac, Wis., 30, Sheboygan 31.

GIRL He Couldn't Buy (O. E. Wee): Millville, N. J., 29, Hazleton, Pa., 31.

GOODWIN, Nat (Messrs. Shubert): Portland, Ore., 29-31, Aberdeen, Wash., Nov. 2, Seattle 3, 4, Victoria, B. C., 5, Vancouver 6, 7, Bellingham, Wash., 9, North Yakima 10, Walla Walla 11, Lewiston, Ida., 12, Spokane, Wash., 13, 14.

HACKETT, Walter: Chgo. 26-Nov. 14.

HE Comes Up Smiling (Al. H. Woods): N.Y.C. Sept. 16—indef.

HELP Wanted (Oliver Morosco): Grand Rapids, Mich., 26-28.

HELP Wanted (Oliver Morosco): Des Moines, Ia., 26-28, Ottumwa 29, Keokuk 30, Clinton 31.

HIGH Cost of Loving (Al. H. Woods): N.Y.C. Aug. 25—indef.

HIGHWAY of Life (The Liebler): N.Y.C. 26—indef.

HODGE, William (Lee Shubert): Boston Sept. 7—indef.

INNOCENT (Al. H. Woods): N.Y.C. Sept. 5—indef.

IRVING Place Theater Co.: N.Y.C. 1—indef.

IT Pays to Advertise (Cohan and Harris): N.Y.C. Sept. 8—indef.

JOSEPH and His Brethren (The Liebler): Milwaukee 26-31, St. Paul Nov. 1-7.

KICK In (Al. H. Woods): N.Y.C. 19—indef.

KITTY MacKay (Wm. Elliott): Balto. 26-31.

KITTY MacKay (Wm. Elliott): Cinti. 26-31.

LAW of the Land (George Broadhurst): N.Y.C. Sept. 30—indef.

LIFE (Wm. A. Brady): N.Y.C. 24—indef.

LION and the Mouse (Geo. H. Bubb): Tampico, Ill., 28, Mt. Carroll 29, Lanark 30, Stockton 31.

LITTLE Lost Sister (John J. Berners): Cleveland 26-31.

LONE Wolf (Wm. A. Brady): N.Y.C. 26—indef.

LOPOKOVA, Lydia (Harrison Grey Fiske): Buffalo 26-31, Boston Nov. 2-21.

MAGGIE Pepper (Marcus P. Roefs): Cinti. 26-31, Indianapolis Nov. 1-7, Louisville 8-14.

MANTELL, Robert (Wm. A. Brady): Montreal 26-31.

MASON, John (Al. H. Woods): N.Y.C. 19—indef.

MERRY Marry (Primrose and McGillan): Chgo. 26-31, Gary, Ind., Nov. 1, Michigan City 2, La Porette 3, Hooseston, Ill., 4, Kankakee 5, Pontiac 6, Monticello 7, Springfield 8, Canton 9, Macomb 10, Beardstown 11.

MILESTONES (Klaw and Erlanger): Sacramento, Cal., 28, Marysville 29, Chico 30, Red Bluff 31.

MIRACLE Man (Cohan and Harris): N.Y.C. Sept. 21—indef.

MISLEADING Lady (Wm. Harris): Pittsburgh 26-31, Columbus Nov. 2-4, Louisville 5-7, Cinti. 9-14.

MISLEADING Lady (S. Burstein): Oswego, N. Y., 28, Geneva 29, Wellsboro, Pa., 30, Sodus, N. Y., 31, Oneida Nov. 2, Auburn 3, Elmira 4, Owego 5, Towanda, Pa., 6, Waverly, N. Y., 7, Penn Yan 9, Watkins 10.

MISLEADING Lady (Southern: A. A. Johnson): Indiana, Pa., 28, Punxsutawney 31, Blairsville Nov. 2, Uniontown 3, Connellsville 4, Somerset 5, Latrobe 6, Donora 10, Greensburg 11.

MY Lady's Boudoir (J. W. Hope): N.Y.C. 29—indef.

MY Lady's Dress (Joseph Brooks): N.Y.C. 10—indef.

NAZIMOVA, Mme. (The Liebler): Springfield, Mass., 27, 28, Hartford, Conn., 29-31.

OLCOTT, Chauncey (Henry Miller): B'klyn 26-31.

OMAR, the Tentmaker (Tully and Buckland): B'klyn 26-31, Balto. Nov. 2-7, N.Y.C. 9-14.

ONE Day: Chgo. 12-31.

ON Trial (Cohan and Harris): N.Y.C. Aug. 19—indef.

PADDEN, Sarah (United Play Co.): Kansas City 25-31.

PAIR of Silk Stockings (Winthrop Ames): N.Y.C. 26—indef.

PAIR of Sixes (H. H. Frazee): Phila. 19-Nov. 14.

PAIR of Sixes (H. H. Frazee): Chgo. Aug. 8—indef.

PAIR of Sixes (Western: H. H. Frazee): San Bernardino, Cal., 28, Bakersfield 29, Coalinga 30, Hanford 31.

PAIR of Sixes (Central: H. H. Frazee): New Philadelphia, O., 28, Zanesville 29, Marietta 30, Parkersburg, W. Va., 31.

PAIR of Sixes (Eastern: H. H. Frazee): Rome, N. Y., 28, Herkimer 29, Little Falls 30, Gloversville 31.

PATTON, W. B. (Frank R. Smith): Plankinton, S. D., 28, Alexandria 29, Cherokee, Ia., 31.

PEG o' My Heart (Oliver Morosco): Boston Sept. 7—indef.

PEG o' My Heart (Oliver Morosco): Chgo. June 22—indef.

PEG o' My Heart (Oliver Morosco): N.Y.C. 26-31.

PEG o' My Heart (Oliver Morosco): Bristol, Tenn., 28, Soldiers' Home 29, Greenville 30, Knoxville 31, Corbin, Ky., Nov. 2, Pineville 3, Middlesboro, Tenn., 4, Morristown 5, Abbeville, S. C., 6, Athens, Ga., 7, Laurens, S. C., 9, Chester 10, Lancaster 11.

PEG o' My Heart (Oliver Morosco): Brunswick, Ga., 28, Macon 29, Albany 30, Columbus 31, Birmingham, Ala., Nov. 2-4, Nashville, Tenn., 5-7, Atlanta, Ga., 9-14.

PEG o' My Heart (Oliver Morosco): Scranton, Pa., 26-28, Wilkes-Barre 29-31.

PEG o' My Heart (Oliver Morosco): Regina, Sask., Can., 28, 29, Saskatoon 30, 31.

PEG o' My Heart (Oliver Morosco): Susquehanna, Pa., 28, Honesdale 29, Warwick 30, Franklin Furnace, N. J., 31.

PETROVA, Olga (Messrs. Shubert): Newark, N. J., 26-31.

POOR Little Rich Girl (Klaw and Erlanger): Salt Lake City 26-28.

POTASH and Perlmutter (Al. H. Woods): Boston 5—indef.

POTASH and Perlmutter (Al. H. Woods): Chgo. Aug. 26—indef.

POTASH and Perlmutter (Al. H. Woods): Hot Springs, Ark., 28, Little Rock 29, 30, Memphis 31.

PRINCESS Players (F. Ray Comstock): N.Y.C. 17—indef.

PRODIGAL Son (Oscar Graham): Minera, Wells, Tex., 28, Thurber 29, Strawn 30, De Leon 31, Whitney Nov. 2, McGregor 3, San Saba 4, Brady 5, Lometa 6, Goldthwaite 7, Coleman 9, Brownwood 10.

REBECCA of Sunnybrook Farm: Phila., 26-31.

ROBSON, May (Academic Producing Co.): Kalamazoo, Mich., 28, Grand Rapids 30, 31, Milwaukee, Wis., Nov. 1-4, Madison 5, Dubuque, Ia., 6, Clinton 7, Cedar Rapids 9, Marshalltown 10, Des Moines 11.

ROBERTS, The (Rowland and Clifford): Prov., R. I., 26-31.

SALAMANDER, The (Selwyn and Co.): N.Y.C. 23—indef.

SEVEN Keys to Baldpate (Central: Cohan and Harris): Reading, Pa., 28, Lancaster 29, Hagerstown, Md., 30, Chambersburg, Pa., Nov. 2, Cumberland, Md., 3, Grafton, W. Va., 4, Weston 5, Fairmont 6, Clarksburg 7.

SEVEN Keys to Baldpate (Eastern: Cohan and Harris): Washington 26-31, Cleveland Nov. 2-7.

SEVEN Keys to Baldpate (Western: Cohan and Harris): Lawrence, Kan., 28, Creston 29, Oskaloosa, Ia., 30, Burlington 31, Rock Island, Ill., Nov. 1, Davenport, Ia., 2, Galesburg, Ill., 3, Peoria 4, Bloomington 5, Jacksonville 6, Springfield 7, St. Louis 9-14.

SHEPHERD of the Hills (Gaskill and MacVitty): Canyon City, Colo., 28, Salida 29, Leadville 30, Grand Jct. 31.

SHEPHERD of the Hills (Gaskill and MacVitty): Carutherseville Mo., 28, Kennett 29, Campbell 30, Poplar Bluff 31.

SHEPHERD's Call (R. M. Perkins): Blanton, Miss., 28, Woodstock 29, Hardwick 30, Magnolia 31.

SIR Hopkins: Louisville 26-31.

SKINNER, Otis (Chas. Frohman): Syracuse, N. Y., 28, Auburn 29, Geneva 30, Elmira 31, Rochester Nov. 2-4, Erie, Pa., 5, Buffalo 6-7.

SONG of Songs (Chas. Frohman): Atlantic City, N. J., 26-31, Phila. Nov. 2-14.

SPENDTHRIFT, The (O. E. Wee): Greenville, O., 28, Lebanon 29, Wilmington 30, Zanesville 31.

STAHL, Rose (Henry B. Harris Est.): N.Y.C. 12—indef.

STARR, Frances (David Belasco): Boston 19-31.

STEWART, May (J. R. Cline): Middlesboro, Ky., 28, Corbin 29, Winchester 30, Richmond 31.

STORY of the Rosary (Comstock and Gest): N.Y.C. 26—indef.

SUNNY South (J. C. Rockwell): Benton, Ont., Can., 28, Shelburn 29, Dundalk 30, Markdale 31, Orangeville Nov. 1, Grand Valley 2, Arthur 4, Mt. Forest 5, Chesley 6, Wiarton 7, Hanover 9, Palmerton 10, Paisley 11.

TEMPEST, Marie (Messrs. Shubert): N.Y.C. Nov. 2—indef.

THAT Printer of Udell's (Gaskill and MacVitty): Storm Lake, Ia., 28, Schaller 29, Early 30, Lake City 31.

THIRD Degree (J. C. Edwards): Caldwell, O., 28, Barnesville 29, Newcomerstown 30.

THIRD Party (F. Ray Comstock): N.Y.C. Aug. 12-Oct. 31.

THURSTON the Magician: Toronto 26-31, Buffalo Nov. 2-7, Syracuse 9-11.

TO-DAY (Co. A: Manuscript Producing Co.): Boston 12—indef.

TO-DAY (Co. B: Manuscript Producing Co.): Chgo. Sept. 20—indef.

TOO Many Cooks (Wm. A. Brady): N.Y.C. 26-31.

TOO Many Cooks (Wm. A. Brady): New Orleans 25-31, Dallas, Tex., Nov. 2-5, Ft. Worth 6, 7, Oklahoma City, Okla., 8, 9, Tulsa 10, Muskogee 11.

TOWN Pool (Harry Green): Portageville, Mo., 28, Hayti 29, Caruthersville 30, Senath 31, Campbell Nov. 2, Rector, Ark., 3, Blytheville 4, Wynne 5, Forrest City 6.

TWIN Beds (Selwyn and Co.): N.Y.C. Aug. 14—indef.

UNCLE Tom's Cabin (Leon Washburn): Middletown, Conn., 28, Willimantic 29, Putnam 30, Waterbury 31.

UNCLE Tom's Cabin (Wm. Gibbie): Kankakee, Ill., 29, Washington 30, Kenosha, Wis., 31, Oshkosh Nov. 1, Appleton 2, Green Bay 3, Sheboygan 4.

UNDER Cover (Selwyn and Co.): N.Y.C. Aug. 26—indef.

UNDER Cover (Selwyn and Co.): Chgo. Aug. 30—indef.

UNDER Cover (Selwyn and Co.): Bridgeport, Conn., 26-28, Middletown 29, Meriden 30, Hartford Nov. 2-4, Springfield, Mass., 5-7, Pittsfield 9, North Adams 10, Holyoke 11, Northampton 12, Winsted, Conn., 13.

WALKER, Charlotte: Minneapolis 26-31, Chgo. Nov. 1—indef.

WANTED—$22,000 (Cohan and Harris): Boston 5—indef.

WARD, Fannie (Chas. Dillingham): Phila. 26-31.

WARE, Helen (J. Fiesselman): Chgo. 26—indef.

WARFIELD, David (David Belasco): Birmingham, Ala., 28, Chattanooga, Tenn., 29, Nashville 30, 31.

WHERE the Trail Divides (Primrose and McGillan): Sterling, Kan., 28, Hillswood 29, Creed 30, Stafford 31, Pratt Nov. 2, Galva, Okla., 3.

WHILE the City Sleeps (Rowland and Clifford): Chgo. 25-Nov. 14.

WHITESIDE, Walker (Walter Floyd): N.Y.C. 14—indef.

WINNING of Barbara Worth (Lee D. Ellsworth): Columbus 26-31, Dayton Nov. 1-7, Detroit 8-14.

WINNING of Barbara Worth (Barbara Worth Co.): La Porte, Ind., 28, Angola 29, Adrian, Mich., 30, Jackson 31, Battle Creek Nov. 1, Ann Arbor 2, Lansing 3, Pontiac 4, Port Huron 5, Flint 6, Bay City 7.

WINNING of Barbara Worth (Southern: B. M. Garfield): Vandergrift, Pa., 28, Irwin 29, Latrobe 30, Greensburg 31, Butler Nov. 2, East Liverpool, O., 3, New Philadelphia 4, Wheeling, W. Va., 5-7, Salem, O., 9, Rochester, Pa., 10, Steubenville, O., 11.

WITHIN the Law (Eastern: Selwyn and Co.): Pittsburgh 26-31, Phila., Nov. 2-14.

WITHIN the Law (Western: Selwyn and Co.): St. Louis 26-31, Cleveland Nov. 2-7, Detroit 9-14.

YELLOW Ticket (Al. H. Woods): Chgo. Sept. 6-Oct. 31.

YELLOW Ticket (Al. H. Woods): Phila. 19—indef.

YELLOW Ticket (Al. H. Woods): Jackson, Tenn., 28, Memphis 29-Nov. 1.

TRAVELING STOCK

BERSHY, Jack (John Loveridge): Janesville, Wis., 25-31, Beaver Dam Nov. 1-7, Oshkosh 8-14.

BROWN, Kirk (J. T. Macauley): Glens Falls, N. Y., 26-31, Rutland, Vt., Nov. 2-7.

CHASE-Lister: Newcastle, Wyo., 26-31.

CORNELL-Price Players: Warren, O., 26-31, Sandusky Nov. 2-7, Elyria 9-14.

CUNNINGHAM, Billy: Havre de Grace, Md., 26-31.

EARLE: Franklin, Pa., 26-31.

GEYER: Muskogee, Okla., 5-7.

GORDINIER: Milton, Ia., 26-28, Unionville 29-31.

HARRISON Theater: Cameron, Tex., 19-31.

HAYES, Lucy, Associate Players: Bancroft, Neb., 26-28, Decatur 29-31, Lyons Nov. 2-4.

LEONARD Players: La Porte City, Ia., 26-31.

LONG, Frank: Burlington, Wis., 26-31, Waterloo Nov. 2-7.

MANHATTAN Players: Renovo, Pa., 26-31.

MARKS, May Bell: Hamilton, Ont., Can., 26-31, London Nov. 2-7.

MARKS, Tom: Port Huron, Mich., 26-31.

SHANNON: Frankfort, Ind., 26-28, Crawfordsville Nov. 2-7.

OPERA AND MUSIC

ADELE (New Era Producing Co.): Urbana, Ill., 28, Bloomington 29, Peoria 30, 31, Rockford Nov. 2, Dubuque, Ia., 3, Madison, Wis., 4, Milwaukee 5-7, Gary, Ind., 8, South Bend 9, Elkhart 10, Logansport 11.

BOSTON Grand Opera: Boston 5—indef.

BRINGING Up Father (Co. 1: Chas. Foreman): Phila. 26-31.

BRINGING Up Father (Co. 2: Chas. H. Yale): Augusta, Ga., 28, Charleston, S. C., 29, Savannah, Ga., 30, 31.

BRINGING Up Father (Co. 3: Archie McKenzie): Antigo, Wis., 28, Grand Rapids 29, Wausau 30, Marinette 31.

CENTURY Grand Opera (Messrs. Aborn): N.Y.C. Sept. 14-Nov. 21.

DANCING Around (Messrs. Shubert): N.Y.C. 10—indef.

DAWN Hasz (John C. Fisher): Rochester, N. Y., 26-28, Syracuse 29-31.

ELTINGE, Julian (Al. H. Woods): Washington 26-31.

FIREFLY, The (Geo. A. Edes): Brattleboro, Vt., 28, Bennington 29, Oneonta, N. Y., 30, Binghamton 31.

GILBERT and Sullivan Opera Co.: Vancouver, B. C., 26-31.

GIRL from Utah (Chas. Frohman): N.Y.C. Aug. 24—indef.

HANKY Panky: Kansas City 26-31.

HIGH Jinks (Eastern: Arthur Hammerstein): Winsted, Conn., 28, Waterbury 29, Stamford 30, Newburgh, N. Y., 31.

HIGH Jinks (Western: Arthur Hammerstein): Cleveland 26-31, Detroit Nov. 2-7.

HITCHCOCK, Raymond (Cohan and Harris): Kansas City 25-28, Topeka, Kan., 29, St. Joseph, Mo., 30, Des Moines, Ia., 31, Nov. 1, Marshalltown 2, Mason City 3, Waterloo 4, Dubuque 5, Clinton 6, Grand Rapids, Mich.

LILAC Domino (Andreas Dippel): N.Y.C. 28—indef.

LITTLE Cafe (Klaw and Erlanger): Detroit 26-31.

LITTLE Modiste (Halton Powell): Kalamazoo, Mich., 28, Battle Creek 29-31, Bay City Nov. 1-4, Saginaw 5-7, Flint 8-11.

McINTYRE and Heath (John Cort): Charleston, S. C., 28, Savannah, Ga., 29, Brunswick 30, Jacksonville, Fla., 31, Nov. 1, Macon, Ga., 2, Columbus 3, Anniston, Ala., 4, Birmingham 5, Atlanta, Ga., 6, 7, Montgomery, Ala., 9, Selma 10, Meridian, Miss., 11.

MIDNIGHT Girl (Messrs. Shubert): Detroit 26-31.

MONTGOMERY and Stone (Chas. Dillingham): N.Y.C. 26—indef.

MUTT and Jeff in Mexico (Co. 1: Joseph Perlhadji): Chatham, Ont., Can., 28, London 29-31.

MUTT and Jeff in Mexico (Co. 2: Chas. Winiams): Denver 26-31.

MUTT and Jeff in Mexico (Co. 3: Gil Williams): Atlanta, Ga., 28, Cartersville 29, Chattanooga, Tenn., 30, 31.

MUTT and Jeff in Mexico (Co. 4: Harry Hill): East, O., 28, Youngstown 29-31.

MUTT and Jeff in Mexico (Special: Jos. Francis): Scottdale, Pa., 28, Brownsville 29, Monessen 30, Waynesburg 31.

NEW York Grand Opera (Eugene Schutt): Dayton, O., 28, Indianapolis, Ind., 29, Jackson, Mich., 30, Flint 31.

OH! Oh! Delphine (Klaw and Erlanger): Dallas, Tex., 28-30.

ONE Girl in a Million (Regal Producing Co.): Chgo. Sept. 5—indef.

ONLY Girl (Joe Weber): N.Y.C. Nov. 2—indef.

PAPA'S Darling (Klaw and Erlanger): Phila., 26-31, N.Y.C. Nov. 2—indef.

PASSING Show of 1914 (Messrs. Shubert): Boston 26—indef.

PRINCE of Pilsen (Perry J. Kelly): Portsmouth, O., 28, Frankfort, Ky., 29, Henderson 30, Evansville, Ind., 31, St. Louis Nov. 1-7, Muncie, Ind., 8, Columbus 9, 10, 11.

QUEEN of the Opera (Thos. W. Ryley): Cinti. 26-31.

ROCK and Falter (Jos. S. Busch): St. Louis 26-31.

SANTLEY, Joseph (Fully Perfectionet): St. Louis 26-31, Kansas City Nov. 2-7, Denver 9-14.

SARI (Eastern: Henry W. Savage): Niagara Falls, N. Y., 29, Erie, Pa., 30, Jamestown, N. Y., 31.

SARI (Western: Henry W. Savage): Frisco 26-31, Phila. Nov. 2—indef.

SCHEFF, Fritzi (Oliver Morosco): N.Y.C. Sept. 21-Oct. 31.

SEPTEMBER Morn (Rowland and Clifford): Tyrone, Pa., 28, Wilmington, Del., 29-31, West Chester, Pa., Nov. 2, Phoenixville 3, Pottstown 4, Pottsville 5, Lebanon 6, Lancaster 7.

SEPTEMBER Morn (Rowland and Clifford): Trenton, O., 28, Jackson 29, Maysville 30, Chillicothe 31, Xenia Nov. 2, Connersville, Ind., 3, Greensburg 4, Columbus 5, Bloomington 6, Bedford 7.

SEPTEMBER Morn (Rowland and Clifford): Jefferson City, Mo., 28, Centralia, Ill., 29, Paducah, Ky., 30, Cairo, Ill., 31, Terre Haute, Ind., Nov. 1, Columbus 2, 3.

SEVEN Hours to New York (O. E. Wee): Fairmont, W. Va., 28, Uniontown, Pa., 30, Monessen 31.

SMART Set (Trevor L. Cornell): Houston, Tex., 26-28, Nonham 29, Bryan 30, Calvert 31, Marlin Nov. 2, Waco 3, Corsicana 4, McKinney 5, Greenville 6.

SUBI (Lee Fields): Prov., R. I., 26-31, N.Y.C. Nov. 2—indef.

WAKE of the World (Messrs. Shubert): N.Y.C. Sept. 5—indef.

WHIRL of the World (Messrs. Shubert): Phila., 26—indef.

WILSON, Al. H. (Sidney R. Ellis): Hillsboro, Tex., 28, Corsicana 29, Ft. Worth 30, 31, Waco Nov. 1, Marlin 2, Temple 3, Taylor 4, Austin 5, San Marcos 6, New Braunfels 7, San Antonio 8, 10, Seguin 9, Beeville 11.

WINFIELD Follies of 1914 (Florence Sinclair): Boston Sept. 28-Nov. 7.

MINSTREL

FIELD'S, Al. G. (Edward Conrad): Hattiesburg, Miss., 28, Jackson 29, Vicksburg 30, Natchez 31.

GEORGIA Troubadours (Wm. McCain): Kansas, I. T., 28, Lake Preston 29, Bryant 30, Garden City 31.

PRIMROSE and Wilson, (Carl Spencer): Wheeling, W. Va., 28, Parkersburg, W. Hamilton 30, Charleston 31, Lewisburg, W. Va., Nov. 2, Staunton, Va., 3, Petersburg 4, Norfolk 5.

RICHARD and Pringle (Richard Pringle): Philadelphia, Pa., 26-31, Cincinnati, O., Nov. 2-7.

CIRCUS

BARNES, Al. G.: El Paso, Tex., 28, Douglas, Ariz., 29, Bisbee 30.

101 RANCH Wild West: Greenwood, S. C., 28, Allendale, Ill., 29, Athens 30, Gainesville 31.

ST. LOUIS, MO.

ST. LOUIS, Mo. (Special).—Helen Ware in "The Revolt" proved a good drawing card at the Shubert Oct. 18-24. An excellent company supported her. Joseph Bantley in "When Dreams Come True" Oct. 25-31.

Raymond Hitchcock was seen at his best in "The Beauty Shop" at the Olympic Oct. 18-24. Large crowds enjoyed the production, which was pronounced excellent. Rark and Fulton in "The Candy Shop" Oct. 25-31.

"The Rose Maid" was given in a thoroughly competent way by the Park Opera company. Mabel Wilbur, Carl Hayden, Homer Gray, and Louise Allen were among the favorites.

"The Speedthrift" was offered by the Players Stock company at the Rhenandoah Oct. 19-25. The production was one of the finest stock productions ever seen here. The work of Alice Bradley in the character role deserves special mention. Marion Ruckert in the title-role was at her best, as was Mitchell Harris in the leading role. Philip Tead also scored. "Stop Thief" Oct. 27-Nov. 1.

"Little Lost Sister" was again seen at the American, and played to good business. Ward and Daley in "A Fool, His Money, and a Girl" Oct. 25-31.

"September Morn" was the medium of entertainment at the American Oct. 11-17. The piece was pronounced bright and sparkling. Director Hans Loebe offered "The Wolf" (or "The World in War") at the German Theater Oct. 11. The play is a new one by Adolf Hatan, and was excellently produced. The offering met with fervent approval by the audience.

The Reinhart-Grossman Yiddish Players opened upon their second week at the Garrick Oct. 11-17.

"The Moulin Rouge Girls," at the Gayety, and "Follies of the Day," at the Princess, were current burlesque bills. VIVIAN S. WAYRING.

AMERICAN PLAY CO. INCORPORATED

ALBANY, N. Y. (Special). — The American Play Company, with principal office in New York city having a capital stock of $500,000, was incorporated with the Secretary of State Oct. 21. The concern is authorized to produce and exploit dramatic and musical productions, and to conduct and maintain a general theatrical agency. The incorporators are Elizabeth Hurlburt, Harold S. Bulmer, and Basil Peterkin, all 31 Liberty Street, New York city. Business.

BAL Trunks mean less expense to you through greater service rendered.

WILLIAM BAL, INC., 148 WEST 48th STREET, NEW YORK

VAUDEVILLE

Willa Holt Wakefield's Return—Blanche Ring in Comedy Skit—Dolly and Brown's Dancing Specialty

"OH, Papa," the vehicle which Channing Pollock and Rennold Wolf have fitted out from "When Claudia Smiles" for Blanche Ring's vaudeville tour, is a typical bit of musical comedy.

Blanche Ring in "Oh, Papa"

"Oh, Papa," is the pet slang phrase of a certain Winter Garden show girl—one of those simple choristers who comes of an old Southern family and is "elegantly brought up." Claudia has divorced her husband and acquired two rather gay old admirers.

Now for the complications. The husband is sent to the actress's hotel apartment through the natural mistake of the clerk. The same name, you know. Hubby finds an intimate monogrammed bit of—er—lingerie. "I've seen that somewhere before," he ponders, just as Claudia appears. Fred! Claudia! Indignation! But, of course, she still loves him. The aged but frisky admirers make their appearance. She introduces them to each other as her father. More complications.

Claudia sings a couple of songs, finally falls into hubby's arms, and the two sportive old millionaires exit crestfallen.

Just a Bit of Musical Comedy

Of course, "Oh, Papa," is just a musical comedy situation sans chorus. Perhaps we miss a bit of Miss Ring's wholesouled way of reaching her audience. Yet the Colonial theatergoers seemed to like her immensely.

Miss Ring, by the way, proved herself a rival to Kitty Gordon in slipping into neat but fragile pink negligee right out in public. After the complications of "Oh, Papa," have been satisfactorily unraveled, Miss Ring finishes "in one," using her old and new songs. First she vocally inquires "Why Is the Ocean So Near the Shore?" and then lapses into "Rings on My Fingers," "Yip I Addy," and "It's a Long Road to Tipperary."

Of course, this song climax is unnecessary. "Oh, Papa"—the usual laborious effort after racy comedy—is just musical comedy transplanted to vaudeville.

Floyd, N. Y.
MISS CONSTANCE FARBER.
The Farber Girls Are Now Playing at the Bushwick.

White, N. Y.
HARRY BERESFORD.
A Character Study of the Star in "Twenty-Odd Years."

Eddie Leonard and Mabel Russell were at the Colonial, too. Leonard's shuffling dancing and his syncopated way of singing are familiar to vaudeville. The dancing is gracefully done in old-time soft-shoe minstrel style. As for Leonard's singing, it is, to us, entirely too raspy to be at all agreeable.

Hymack's Chameleon Comedy

Hymack has an odd little turn which starts crudely. Appearing in the guise of a traveler who has missed his train at a wayside station, Hymack puts two cents into an "automatic mesmerizer," and things begin to happen. His gloves change colors, a suitcase flashes from buff to green, while collars, many hued ties, lurid cuffs and lengthy shirt sleeves appear as fast as they are removed.

The whole thing—done largely with bits of elastic—is smoothly worked out. Hymack has applied the trick scenery idea to a suit of clothes.

Emmet De Voy in His Own Sketch

Emmett De Voy is appearing in his own sketch, "His Wife's Mother," formerly yclept "The Old Hag."

There isn't much of a story, and its telling, in method of expression, betrays the hand of an amateur as well as the actor looking for sure-fire lines. The action seems forced from start to finish.

A newly married couple has quarreled. The young husband blames the girl's mother. Mr. De Voy plays a former lover of the mother-in-law who finally wins the hand of his old sweetheart and brings the young people together.

Mr. De Voy has adroitly dramatized the center of the stage for himself. We rather like Ann Pittwood as the girl wife. With training she could easily develop into a promising ingenue.

Miss Wakefield's Brilliant Art

To our way of thinking, Willa Holt Wakefield was the delight of the Palace bill—indeed, of the whole week. When that charming artiste—who can reach the hearts of her audience so easily and so surely—stepped to her piano, decked with Autumn leaves, there was a real welcome.

Miss Wakefield has had better chosen programmes in the past. "Just a Girl—and the World's a Paradise" was the first number, followed by the little song of the forgetful lady, after which came the story of the tearful bride who would sing "Home, Sweet Home," then "That's the Difference Between a Mrs. and a Miss," and finally "My Million Dollar Smile." For an encore, Miss Wakefield once more gave the homely little gem, "He's My Pal."

No one else can sing a pianologue number with quite the poignant touch of Miss Wakefield. They're songs of the heart, indeed.

Elaborately Staged Dancing Specialty

Rosnika Dolly and Martin Brown have evolved a neat idea for a dancing turn, as well as costuming and staging it prettily and in good taste. The dancing itself is of the acrobatic musical comedy school.

A white-faced Pierrot steps through the purple plush drop to vocally announce the old-time dances. Then Miss Dolly and Mr. Brown, in the crinolines and ruffles of the '60s, do the minuet and polka before a fetching flowered drop. Pierrot reappears again in the role of explainer and a moment later the two dancers introduce the "waltz classique." The tango is the subject of Pierrot's next vocal comment, and then Miss Dolly and Mr. Brown present a Spanish dance that is more acrobatic than Castilian. Miss Dolly's cigarette is the nearest she comes to a terpsichorean Carmen.

James Moore, as Pierrot, is slender voiced and weak dramatically. Unfortunately, he does not hold up the interest during the costume-change intervals.

White, N. Y.
MISS LOUISE DRESSER,
At the Palace This Week in "A Turn of the Knob."

IN THE VAUDEVILLE THEATERS; GOSSIP OF THE HEADLINERS

The Roszika Dolly-Martin Brown Hit—George T Stallings's Recitation

BY WALTER J. KINGSLEY.

KITTY GORDON will reveal the dimpled wonders of her back to Providence playgoers this week. Miss Gordon is not worrying about the reduction in vaudeville salaries. She has several quarts of pearls left.

Much disappointment is being expressed over the fact that Blanche Ring does not actually appear in tights in her pleasing offering, "Oh, Papa!" She threatens tights and does don lingerie, but fleshings are not visible. The Higher Vaudeville can stand much of such superb support as Miss Ring can give.

The Roszika Dolly-Martin Brown dancing act was an unqualified hit at the Palace last week and is being held over this week. These youngsters divide headline honors with Houdini. The new offering is a credit to every one concerned.

Keith's Prospect, the new big time house in Brooklyn, is proving another two-a-day gold mine. Business remains at capacity, and the good people of the Park Slope are enthusiastic over the bills offered.

Eddie Foy and the Seven Little Foys are at the Bushwick this week. It is too far from anywhere for the Foys to go home to dinner, and Eddie has bids turned in for feeding and lodging the folks while playing the Eastern District of Brooklyn.

Adeline Genee is at the Colonial.

Ed Vinton has an invitation to bring his dog "Buster" to the White House when he plays Washington.

Emma Carus, comedienne, ballroom dancer and travesty artiste, is at the Palace Theater this week in a jolly act in which she is assisted by Carl Randall, one of the best of the younger "hoofers." Miss Carus will have much attention paid to her by the Palace management, as she is a great favorite with show folk. Discussing her billing the other day, Miss Carus said she was annoyed at the question:

"Aren't you billed as a female baritone any more?"

"There ain't no such animile," she snapped. "As far as that goes, I have been referred to as an ice wagon. I can sing as low as I ever sang, but if some people would use their minds instead of believing everything they see advertised, they'd realize that a female voice of lower register is a contralto.

"'Female baritone,' 'ice wagon,' oh, the life of a hefty comedienne would become tiresome if folk would stop calling her anything at all."

Before the week is out, George T. Stallings, "The Miracle Man of Baseball," if he doesn't crack in the pinch, will recite Vachel Lindsay's poem written for Higher Vaudeville. It begins this way:

"Fat black bucks in a wine-barrel room,
Barrel-house king with feet unstable,
Ragged and reeled and pounded on the table,
Pounded on the table,
Beat an empty barrel with the handle of a broom,
Hard as they were able,
Boom, boom, BOOM,
With a silk umbrella and the handle of a broom,
Boomlay, boomlay, boomlay, BOOM.
THEN I had religion, THEN I had a vision.
I could not turn from their revel in derision.
THEN I saw the Congo, creeping through the black,
Cutting through the forest with a golden track."

You may be the world to a world of friends,
But you're *more* than the world to me."

These were all executed in semi-quartette style. And they deserved it.

Tom Barry's Latest Playlet

"Brother Fans" is Tom Barry's dramatization of P. G. Wodehouse's short story which appeared some time ago in *McClure's Magazine*. The sketch provides Tom Lewis with the role of Algernon McVey, a sissy New Yorker who has adopted London for his residence because of the marriage of his daughter into the English nobility. A chance conversation with brother fans as the Chelsea Field game between the Giants and the White Socks, leads to a little supper party for three. Suddenly one of the trio, an American newspaper man exiled by business, confronts the third. "My God, I thought so," he exclaims, and explains to the astonished McVey that his other supper guest is a man who absconded from America with $100,000. The reporter rushes to the telephone and calls Scotland Yard. But McVey is offended—for he sees the criminal only as a brother fan who chanced his liberty to see a ball game—and he forces the reporter to let the defaulter start back to Algeria, where pursuit will be futile.

"Brother Fans" is Loosely Constructed

"Brother Fans" has good and bad moments. It could easily be tightened into a much better playlet. The sketch gets under way slowly and clumsily. It isn't fair, either, for Mr. Barry to appropriate Conroy and Le Maire's "when you see her tell her that you saw me" story.

After the sketch—to fill in a stage wait—Mr. Lewis stepped out "in one" and introduced a decidedly amusing monologue—a wandering series of comments on nothing in particular. It didn't have the faintest connection with the playlet, but it did give us the sincerest laugh of the week.

Fanny Brice Lacks Songs

Fanny Brice was handicapped by wretched songs. "Poor Pauline," the story of the photoplay lady whose daily routine runs—

"Bing—bang—biff,
They threw her off a cliff,"

came nearest to being the thing. Miss Brice is still doing her "ingenuish" specialty. Perhaps there is too much of her loose-jointed comedy. Without effective songs and with this as the one laugh-getter of the act, there is a certain sameness which tends toward monotony.

Miss Brice is funny, but she must be careful not to work out her vein of comedy.

More "Nut" Comedy

Albert Hawthorne and Jack Inglis are vaudeville's latest contributors to the field of nut comedy.

"I swallowed a bottle of gold paint," remarks one of the team.

"Well?" queries the other.

"I feel gilt-y!"

The two were on in second place and died. Nut comedians never get over on a bill until an audience is thoroughly warmed up. If there is anything more dreadful than a successful nut comedian, it's a nut comedian who, like the late Peter Grimm, can't get across.

Harry Houdini is a showman of the old school. The theatrical way he explains his work to the audience is quite in the best style of the good old days. However, Houdini does puzzling and spectacular work that justifies his headline position.

Foster Ball, of Ball and West, is still giving his unusual characterization of an old Civil War veteran. A few changes have been made in the dialogue—changes that roughen and broaden the comedy. These touches should be toned down.

Arthur Prince in American Vaudeville

Arthur Prince made his bow to American vaudeville at the Brooklyn Orpheum. Prince is really a strikingly effective ventriloquist. With the deck of an English battleship as a background, the usual crossfire repartee between the ventriloquist and his dummy is given in the guise of a conversation between an officer and an apprentice. Some of the humor is a bit English and some of the lines were not understood by the Orpheum audience. With these remedied and the talk quickened, Prince is sure to be a favorite.

The Farber girls, who were also at the Orpheum, are advancing. Their present offering, on the whole, is attractive. We used to think Miss Constance Farber's humor a bit too aggressive, but now she seems more repressed as well as more spontaneous. All in all, the two put over songs in a pretty refreshing way.

Kolb and Harland's Offering

Curiously, Florens Kolb and Adelaide Harland, observed at the Victoria, hit upon exactly the same idea as did Miss Dolly and Mr. Brown in costuming and staging their opening crinoline song. After the number, "An Old-Fashioned Girl," and a minuet, the two slip into a bit of noisy suffragette comedy that doesn't fit into the atmosphere. A mild sort of "Dutch kiddie" number concludes the specialty. Mr. Kolb and Miss Harland are fairly entertaining in the daintier portion of their act, but the "votes for women" burlesque should go at once.

Harry Mayo and Harry Tally dallied with the typical rag ballads, such as "When You Play in the Game of Love." There was one with this refrain about a certain person who is apparently considerable girl:

"You may be the world to your mother,
You may be the same to your dad,
You may be the world to your sister or brother,

Stieble Studio, N. Y.
MISS MAUDE LAMBERT,
With Ernest Ball at the Victoria This Week.

WINS COURT DECREE

Producers of "Temptation" Enjoined from Using Patent Controlled by the Shermans

The case of John W. Sherman and Julia Louise Sherman against John W. Watts and Walter C. Van Brunt came before Judge C. M. Hough in the United States District Court, Southern District of New York, on Oct. 14. Judge Hough granted the complainants an interlocutory decree enjoining and restraining Messrs. Watts and Van Brunt from directly or indirectly using, working, exhibiting, or putting into practice, operation, or use, or in imitating the invention, for which Letters Patent of the United States, No. 700,581, dated May 20, 1902, was granted.

The complainants charged that Messrs. Watts and Van Brunt infringed upon the patent in producing a vaudeville act, called "Temptation." Mr. Sherman is the inventor and producer of a number of theatrical effects and stage illusions. Among these was "Phantasma," later called "Enchantment," an act of dissolving groupings, which appeared in vaudeville under Mr. Sherman's direction.

In the act, "Temptation," the dissolving effect of a statue coming to life was retained. The offering appeared at a number of vaudeville houses.

Mr. Sherman was (the original) promoter and effect manager for Baird Morse, when the Passion Play was produced at Booth's Theater and later at a theater on Twenty-third Street, on the site of the present Proctor's Theater. He also created the effects for the original production of "Michael Strogoff."

MISS BINDLEY RETURNING TO STAGE

Florence Bindley, who retired from the vaudeville stage three years ago, is to return to the varieties in a vocal and piano act, assisted by George Harris.

Miss Bindley will have exclusive songs and will wear the "diamond dress" which aroused considerable comment some seasons ago. Miss Bindley will be under the management of her husband, Darwin Karr, the Vitagraph player.

"JACK" DEMPSEY MARRIED

W. A. ("Jack") Dempsey, booking assistant to H. T. Jordan, of Philadelphia, was married quietly on March 7 to Miss Blair Malone, of this city, and a non-professional. Mr. Dempsey succeeded in keeping the marriage secret until last week.

COMING HEADLINERS

Week of Nov. 2.—*Palace*, Mae Murray and Jack Jarrott, Valeska Suratt, "The Forest Fire," Cressy and Dayne; *Victoria*, Farber Girls, Howard and McCane, Harriet Burt; *Colonial*, Kitty Gordon and company, Adelaide and Hughes, Cross and Josephine, Laddie Cliff; *Alhambra*, Valerie Bergere and company, "The Bride Shop"; *Royal*, Bessie Wynn, Franklyn Ardell and company, Irene Franklyn; *Orpheum*, Adeline Genee and company, Lew Dockstader, Whiting and Burt; *Bushwick*, Ruth Roye, Henrietta de Serris Models; *Prospect*, Hoodini, Harry Bereaford and company.

Week of Nov. 9.—*Victoria*, James and Bonnie Thornton, Lind; *Palace*, Adeline Genee and company; *Colonial*, Adelaide and Hughes, Joe Jackson, Courtney Sisters; *Alhambra*, Dooley and Rugel; *Royal*, Sophye Barnard, Lou Anger, Hoodini, De Serris Models; *Orpheum*, Kitty Gordon and company, Ball and West, "The Bride Shop"; *Bushwick*, Bessie Wynn, Valerie Bergere and company; *Prospect*, Eddie Foy and family, Ma-Belle and ballet.

CLAIMS IDEA OF "POOR OLD JIM"

Gershon Jacobson's suit against William C. De Mille, Cecil B. De Mille, Mrs. H. C. De Mille, and Joseph Jefferson for an injunction restraining the production of the sketch, "Poor Old Jim," came before the United States District Court last week.

Under the name of H. V. Wakefield, the plaintiff claims to have written a sketch, "Riley's Last Spree," in which a wife, desiring to cure her bibulous husband, pretends, with the aid of a doctor, that the intemperate gentleman is dead. The plaintiff alleges that "Poor Old Jim" has the same idea.

In addition to demanding an injunction, the plaintiff also demands the $5,000 penalty prescribed by law for a violation of the copyright act. The defendants, through Attorney Max D. Josephson, have filed answers, in which the theme is declared to have been used in plays and novels before and therefore could not come under the law, which will not permit exclusive rights to a situation.

Gerald Griffin sailed on Saturday on the *New York* for England.

OVER THE RIVER BILLS

BROOKLYN (*Special*).—Allan Brooks appeared at Keith's Prospect Theater Oct. 19-24, in his latest comedy success, "Straightened Out." The popular comedian has succeeded in straightening out the old spiral staircase upon which his antics under Lasky's management will be remembered. Mr. Brooks has written an entirely new story around this laugh-producer, the plot revolving about a sanitarium, an intimate friend of John Barleycorn, and a pretty girl. His performance on the old spiral staircase is funnier than ever, and the additional comedy situations have developed the playlet into a splendid vehicle for Mr. Brooks, who is ably supported by George C. Staley, Gerald Rowan, Ed M. Blitch, and Ardelle Cleaves. Miss Cleaves has an unusually charming personality and a splendid voice. Her work will bear watching in the future.

The remainder of the bill included the ever popular James and Bonnie Thornton, Willard Simms and company, "Jasper," Sue Smith, Mullen and Coogan, Six Navigators, Newhouse, Snyder and company, and the Three Keatons. The Keatons still continue to get away with their slapstick comedy in the big time houses.

The Bushwick offered a most interesting bill last week, with Adelaide and Hughes in their dance offering; Marie Fitzgibbons, comedienne; Milton Pollack and company (representing George Ade's comedy, "Speaking to Father"; Marshall Montgomery, ventriloquist; B. A. Rolfe, "The Bride Shop," Maxine Brothers and Bobby, Frank Whitman, and the Lelands. J. LEROY DAVE.

PLAYLET OPENS IN YONKERS

"Muttersolb and Son," a comedy playlet by D. Darby Aaronson and Walter E. Colby based on a series of stories which have appeared in the New York *Sunday American*, opened at the Orpheum in Yonkers on Monday. The sketch goes to the Eighty-first Street Theater to-morrow.

The cast of five is headed by Jacob Katzman, who will play Simon Muttersolb. The sketch is produced under the direction of William Postance, and Alf. T. Wilton directs the tour.

TO HAVE ALLAN BROOKS SKETCH

Ernest Anderson and Margery Burt start on the Loew Western tour on Nov. 9. Next season they will have a new act, by Allan Brooks, the author and star of "Straightening Out," now successfully playing in the Keith houses.

Geisler Studios, Inc., N. Y.
MISS BLANCHE RING,
In the Varieties in "Oh, Papa."

IN THE LONDON 'ALLS

Houses, with Few Exceptions, Playing to But Fair Business—Palladium Draws Well

LONDON (*Special*).—A tour of the halls shows business to be only fair, excepting in the cases of the Palladium, Coliseum, and Palace. The two last named are well filled at night, while the Palladium is playing to capacity at every performance.

Cable advices from South Africa tell of the hit of Helena Frederick, who is touring there in "The Audition."

Jack Norworth is repeating his Hippodrome success at the Pavilion.

Chevalier is now singing four patriotic numbers, which have scored heavily.

Sewell Collins is at present considering an offer to go into the halls, drawing pictures of the important battles of the present war.

The always popular trio, Hedges Brothers and Jacobsen, are duplicating their former success at the Oxford. HOWARD.

TO SELL HAMMERSTEIN STOCK

Three thousand nine hundred and ninety-eight shares of the capital stock of the Hammerstein Amusement Company were today placed on sale at public auction, through Adrian H. Muller and Son. The sale is taking place at the Exchange Salesroom, 14 and 16 Vesey Street.

The sale is explained by the fact that Referee F. Granville Munson, who was appointed to take testimony and to report on the suit begun by Oscar Hammerstein last January for the foreclosure of a mortgage of $100,000 on the lease of the Victoria Theater, reported last week that there was due to the plaintiff $111,733, including interest. Supreme Court Justice Donnelly approved the report and issued an order for the sale of the property.

The suit was against the Hammerstein Amusement Company and William and Arthur Hammerstein. Oscar Hammerstein said, "the foreclosure suit is in settlement of family affairs."

THE CHICAGO BILLS

CHICAGO (*Special*).—Robert Edeson headed the Majestic bill last week in "Apartment 309." Mr. and Mrs. Douglas Crane pleased in their dances, while the remainder of the bill included Harry Cooper, the Two Hollanders, McConnell and Simpson, Smith, Cook and Brandon, Mosher, Hayes and Mosher, Edith and Herta Althoff, and Ray Conlin.

Lina Abarbanell headlined at the Palace. The rest of the bill numbered Le Grohs, Mr. and Mrs. Jimmy Barry, Lew Hawkins, Dunbar's Nine Hussars, "Woman Proposes," John and Mae Burke and the Spinette Quintette. A. C. WILKE.

MME. JEANNE JOMELLI IN VARIETIES; NEWS OF THE TWO-A-DAY

Mary Shaw to Have Sketch—Richard Bennett Postpones Variety Entry

Madame Jeanne Jomelli will begin a vaudeville tour at the Palace in Chicago on Nov. 1.

Mary Shaw is to appear in vaudeville in a new vehicle by Harriet Ford and Harvey O'Higgins.

Richard Bennett will probably not be seen in vaudeville before Spring. Mr. Bennett will shortly be seen on the legitimate stage, and his debut in the varieties has necessarily been postponed.

Mlle. Adeline Genee, this week at the Colonial Theater, will play six weeks in and about New York, with the possibility of an extension to the engagement. Rose and Curtis are directing her tour.

Miss Genee will appear at the Orpheum next week and at the Palace on Nov. 9. The danseuse, by the way, says her tour is being made entirely for patriotic reasons. "I have come to the United States to earn money to give to Queen Mary for the Queen's Fund of $5,000,000, which is being raised for the widows and orphans of British soldiers killed in action," she says. "I pledge myself to give every penny of my income on this tour, after paying expenses, to Queen Mary for her fund."

The similarity of a crinoline number—in staging and costuming—given last week by Roszika Dolly and Martin Brown at the Palace and Florenz Kolb and Adelaide Harland at the Victoria, is noted in the review columns of THE MIRROR. Mr. Kolb claims that he originated the idea for staging the number as it now appears in his act, stating that he had the drop made last January and that it was first shown at the Nixon in Philadelphia on Feb. 2. Kolb and Harland have since been appearing in the three-a-day houses with considerable success. Their Victoria booking came as a result of their hit in the popular priced theaters.

"The Last Tango" was given a preliminary hearing at the Palace on Sunday and is playing in Hartford this week. A Palace booking is an early possibility.

Bert Errol and his wife arrived from England on the *Adriatic* last Thursday. Mr. Erroll's tour is directed by M. S. Bentham.

Burdella Patterson is to drop the name of "Beaux Arts" for her posing act. An offering on the Loew time is now said to be playing under that name, and Miss Patterson has decided to be billed in the future under her own name.

Taylor Granville and Laura Pierpont began their season at the Hudson, Union Hill, on Monday.

"The Book of Life," the R. H. Burnside-John L. Golden fantasy produced for the Lambs Gambol, will be presented in vaudeville by Joe Maxwell, opening on Monday in Jersey City.

Billy Bouncer, the bounding clown, opened on Sunday at the Springfield, Ill., Majestic. He is routed by the Casey offices for twenty-five weeks on the Western Vaudeville Association time.

Henrietta de Serris and her models, at Keith's in Boston this week, are scoring in their artistic posing act.

Trovato is planning a series of vaudeville productions. The first, which will have a Chicago showing in a few days, will be headed by Stuart Sage. There will be a chorus of six girls. Sage, by the way, is being called "vaudeville's youngest actor-author-producer" by his friends. He wrote the dialogue, some of the lyrics and music, and designed the scenery and costumes of his new act. Sage played in pictures last year in California, and has appeared in "Brewster's Millions" and other Lasky releases.

George T. Stallings, the "miracle man of baseball," is making his vaudeville debut at the Palace this week. Stallings, during his monologue, holds the lucky penny given him by Captain Cushman A. Rice, U. S. A., when the Braves were playing in last place last Summer.

Bertish has been routed by Stokes and Bierbauer over the Interstate time, with an Orpheum tour to follow. Bertish will open on Nov. 2 at Fort Worth.

Roszika Dolly and Martin Brown are being held over for a second week at the Palace, owing to the reception accorded them last week.

Juliette Dika is appearing at Proctor's Twenty-third Street Theater this week in her new single act.

Willard, the "man of grows," is from Minneapolis. He was a repertoire actor in small companies touring the West before he became a magician, hypnotist, and handcuff expert. He hit upon the idea of increasing his height and finally framed up an act. Willard first appeared at the Empress in St. Paul and later toured the Sullivan and Considine time. He has been abroad for two years.

Kitty Gordon begins her tour of the New York and Brooklyn Keith houses in "Alma's Return" at the Colonial on Monday. Adelaide and Hughes and Cross and Josephine will be on the same bill.

Louise Dresser, Walter J. Kingsley informs us, prefers rose bushes to diamonds, wisteria to amethysts, and the shimmer of sunshine on dew-kissed blossoms to any number of glittering gems set in the most beautiful designs that jewelers can invent. "Give me my garden," she says, "and the warm sweetness of Spring and Summer days, and the golden langour of all, and I am perfectly happy, for there is nothing in the world, not even a smashing theatrical first-night, that gives me greater pleasure than to put on a sunbonnet and a pair of old gloves, and with a trowel in my hand, set out to spend my day with the little growing things in my garden. Not even the delights of knowing that I have pleased my audience, not even the joy of good work and the laurels of success would make it up to me if my garden were lost."

W. H. Murphy, Blanche Nichols and company are presenting their new comedy, "A Quiet Room," at Dockstader's Garrick in Wilmington this week. The act has been routed over the United time by Alf. T. Wilton.

Percy Haswell, who closed her stock season in Toronto recently, is to enter vaudeville shortly in a new playlet by a prominent author. Miss Haswell will be seen under the direction of Alf. T. Wilton.

Edwards Davis, supported by Jule Power, is returning to "The Kingdom of Destiny" for a brief tour of the United time, booked by Alf. T. Wilton. Mr. Davis opens at Keith's in Washington on Nov. 16.

Ada Lewis plans to enter vaudeville in a new playlet by Willard Mack.

Charles Horwitz has written a playlet, "Breaking Him In," for Mena Gerard, an English actress who will appear in vaudeville.

William Conrad, a Hebrew character actor, late of the Jacob Adler and Thomashefsky companies, will play an English speaking part in Charles Horwitz's new comedy, "He Loves the Ladies."

Sidney Bracey and Frank Farrington, who have been appearing in the motion picture serial, "The Million Dollar Mystery," are playing the Loew time. They opened on Monday at the Boulevard.

Harmon MacGregor, who has been appearing abroad for two seasons, is bringing over an English company to appear in the comedy playlet, "How Could She Do It?" by Langdon McCormick. Alf. T. Wilton will direct the tour.

James Edwards, who has been appearing at the Victoria in "Any Night," opened in a comedy sketch entitled "The Lawyer," at the Greenpoint Theater, Brooklyn, on Monday. The act is under the direction of Frank Evans.

GERALD GRIFFIN,
The Character Actor Has Just Returned to England.

Klein and Clifton have accepted a new sketch by Charles Horwitz.

The Niesses, ice skaters, have signed with Marcus Loew.

Mr. and Mrs. Milton Nobles are resting at their home, on First Place, Brooklyn, after an absence of fourteen months. Their last vaudeville season began in Chicago early in September, 1913, and ended at Salt Lake City on June 1, 1914. They spent last Summer in San Diego, Cal., leaving that city early in September, after a visit with Mr. Nobles's old managers, J. D. Murray, now a real estate dealer in Fresno, Cal., and John B. Warner, now residing at Alameda. Later Mr. Nobles was entertained for two days by the Old Friends' Club, of Chicago, of which he is a member. Mr. and Mrs. Nobles will rest four weeks at their home, then beginning another vaudeville tour in Mr. Nobles's comediettas, "Married Flirts" and "The Auto Suggestion Club." They will play principally in the Middle West and South and will cross the continent.

Next week's bill at the Palace will include Bessie Clayton in a new dancing act, Langdon McCormick's spectacular new stage effect, "The Forest Fire," Will Cressy and Blanche Dayne, Valeska Suratt, Mae Murray and John Jarrott, and Gould and Ashlyn. Mlle. Adeline Genee comes to the Palace on Nov. 9.

Clara Palmer and Bobbie Barry are to appear together in vaudeville.

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INTERMISSION GOSSIP

Miss Wakefield's Sawdust Song

Some one at a Palace matinee last week asked Miss Willa Holt Wakefield to sing her old favorite, "I've Got a Pain in My Sawdust."

"I'm a New Thoughtist," responded Miss Wakefield, "and I'm not singing that any more." Later in the week Miss Wakefield told us that she did not believe in suggesting the thought of pain—even in a little childish doll song.

Miss Wakefield is a student of occultism. "Sometimes I almost feel that the degree of repose prescribed by the Eastern philosophers in the tranquillity of their surroundings was one thing," says the artiste, "and quite another in the feverish whirl of American life. I fear I shall have to make myself all over."

The world war, by the way, made Miss Wakefield change her plans about going abroad for two years of rest and study. "Probably audiences would have forgotten me in two years," she says, "and it would really have meant my farewell to the stage. But now I shall remain behind the footlights—until audiences will no longer have me."

The Fall Crop of Rags

We've unearthed one of the choicest little lines to be found in any of our Autumn rag tunes. It's a "timely" melody which runs:

"I went down from Brussels town to
Waterloo, Waterloo,
I saw where the bullets flew at
Waterloo, Waterloo,
I stood where Napoleon his sword he drew,
To do or die or fly from Waterloo."

After listening to several dozen songs of like caliber each week, we can understand why Gilbert and Sullivan's work still lives.

There are one or two song writers with possibilities. But otherwise the popular music situation is hopeless when such a melody as "When the Grown-Up Ladies Start to Act Like Babies" becomes a favorite. The music of the topical rags often has a certain tinkling quality, but lyrics aren't being written. Can you imagine one of our song writers penning anything with imagination, humor, or even delicacy? Most of the rag writers lack every essential quality—including education.

The Advance in Playlets

It is pleasanter to speak of the trend in vaudeville playlets. Sketch writers are getting away from the sure-fire line, rushed-action idea. The success of Tom Barry's "Twenty-Odd Years," a playlet of quiet humor and pathos, almost a character study, is worthy of unusual note.

Feverish melodramatic situations, wildly farcical complications, and "laughs in every line," aren't necessary. There's more "punch" in quiet humanness than there ever was in the "big speech" of the old type emotional sketch.

MISS KNOWLES IN VAUDEVILLE

Priscilla Knowles, for four years leading woman of the Academy of Music Stock company, will try out a new sketch at the Union Square Theater on Monday. In her supporting company will be Louis Leon Hall. The sketch has been written for Miss Knowles by Marion Short, co-author of "A Grand Army Man" and other plays.

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ABOU, Hamad, Troupe: Maryland, Balto.
"ACT Beautiful": Sprockles, San Diego.
ADAIR and Adair: Orph., Oakland, 26-Nov. 1.
ADELAIDE and Hughes: Keith's, Wash.; Colonial, N. Y. C., Nov. 9-15.
ADLER and Arline: Prospect, B'klyn; Keith's, Wash., 2-8, Bushwick, B'klyn, 9-15.
AHEARN, Chas., Troupe: Orph., Los Angeles, 26-Nov. 1.
ALDO Trio: Orph., Oakland, Nov. 1-7.
ALEXANDER and Scott: Orph., Los Angeles; Sprockles, San Diego, Nov. 1-7.
ALEXANDER Brothers: Orph., Des Moines; Orph., Kansas City, Nov. 1-7.
ALPINE Troupe: Royal, N.Y. C., Nov. 2-7.
ALTHOFF Sisters: Columbia, St. Louis; Orph., Memphis, Nov. 1-7.
ALVARETTAS, Three: Maj., Milwaukee, Nov. 1-7.
AMERAGETHS, Four: Forsythe, Atlanta, Nov. 2-7.
AMERICAN Dancers, Six: Orph., Los Angeles; Sprockles, San Diego, Nov. 1-7.
ANDATH, Fred J., Co.: Orph., Birmingham; Forsythe, Atlanta, Nov. 2-8; Lyric, Richmond, 9-12, Colonial, Norfolk, 13-15.
ARDELL, Franklin, Co.: Colonial, N.Y.C.; Royal, N.Y.C., Nov. 2-8.
ARNAUT Brothers: Grand, Syracuse; Colonial, N.Y.C., Nov. 2-8; Orph., B'klyn, 9-15.
ARAHI Troupe: Orph., Seattle, Nov. 1-7.
ASHLEY and Canfield: Yosemite, Stockton, 28, 29; Orph., San Jose, 30, 31; Orph., Los Angeles, Nov. 1-7.
ASORIA, Mlle., Co.: Orph., Des Moines; Orph., Minneapolis, Nov. 1-7.
AUREMIA: Victoria, N.Y.C.
"AURORA of Light": Poli's, New Haven, 26-28; Poli's, Springfield, 29-31; Poli's, Scranton, Nov. 2-8; Orph., Harrisburg, 9-15.
AUSTRALIAN Woodchoppers: Orph., Birmingham; Forsythe, Atlanta, Nov. 2-8; Bijou, Savannah, 9-12; Victoria, Charleston, 13-15.
AVON Comedy Four: Palace, Chgo.
AZARD Brothers: Colonial, N. Y.C., Nov. 2-7.
BACHELOR Dinner: Garrick, Wilmington, Nov. 9-15.
BACHELOR, Harry: Orph., Jacksonville, Nov. 2-7; Orph., Tampa, Fla., 9-15.
BAKER, Belle: Bushwick, B'klyn; Keith's, Prov., Nov. 2-8.
BALL and West: Alhambra, N. Y.C.; Orph., B'klyn, Nov. 9-15.
BALL, Ray E.: Columbia, St. Louis; Maj., Milwaukee, Nov. 1-7.
BAPTISTE and Franconi: Temple, Detroit, Nov. 2-7; Temple, Rochester, 9-15.
BAREFOOT Boy: Poli's, Scranton, Nov. 9-15.
BARNARD and Ander: Orph., Harrisburg; Orph., B'klyn, Nov. 2-8; Royal, N.Y.C., 9-15.
BARNES, Stuart: Maryland, Balto.
BARRAT, Arthur, Co.: Keith's, Wash., Nov. 2-7; Keith's, Prov., 9-15.
BARRY and Wolford: Orph., Winnipeg.
BARRY, Mr. and Mrs. J.: Maj., Milwaukee; Columbia, St. Louis, Nov. 1-7.
BARRYMORE, Ethel: Maj., Chgo.; Grand, Pittsburgh, Nov. 2-7; Keith's, Cinti., 9-15.
BARTH, Lee: Orph., Memphis; Orph., New Orleans, Nov. 1-7.
BARTON and Lovera: Colonial, Erie; Grand, Syracuse, Nov. 2-7.
BARTON, Sam: Keith's, Cinti.; Keith's, Louisville, Nov. 2-8; Keith's, Indianapolis, 9-15.
BAYES, Nora: Maryland, Balto., Nov. 2-8.
"BEAUTIES, The": Sprockles, San Diego; Orph., Salt Lake City, Nov. 1-7.
BELFORDS: Keith's, Indianapolis, Nov. 2-8.
BELL Family: Orph., New Orleans.
BELLECLAIRE Brothers: Temple, Rochester; Colonial, Erie, Pa., Nov. 9-15.
BENDIX Players: Orph., 'Frisco, 26-Nov. 1.
BENTON, Fremont, Co.: Orph., Duluth; Orph., Winnipeg, Nov. 1-7.
BERESFORD, Harry, Co.: Orph., B'klyn; Prospect, B'klyn, Nov. 2-8; Maryland, Balto., 9-15.
BERGEN, Alfred: Orph., Winnipeg.
BERGER, Edgar: Alhambra, N.Y.C.
BERGERE, Valerie, Co.: Alhambra, N.Y.C., 26-Nov. 8; Bushwick, B'klyn, 9-15.
BERKA, Steffy: Maryland, Balto., Nov. 2-8.
BERRA, Mabel; Palace, Chgo.; Maj., Milwaukee, Nov. 1-7.
BICKEL and Watson: Keith's, Prov.; Palace, Chgo., Nov. 1-7; Columbia, Grand Rapids, 9-15.
BIG City Four: Maj., Houston, Tex., Nov. 1-7; Maj., San Antonio, 8-15.
BINGHAM, Amelia, Co.: Prospect, B'klyn.
BINNS and Bert: Orph., Denver; Orph., Lincoln, Nov. 1-7.
BISON City Four: Colonial, Erie; Shubert's, Utica, Nov. 2-8.
BISSETT and Scott: Victoria, N.Y.C., Nov. 9-15.
BOGANNY Troupe: Orph., Montreal.
BOLAND and Hois: Orph., Salt Lake City; Orph., Denver, Nov. 1-7.
BOND and Casson: Keith's, Boston; Keith's, Prov., Nov. 1-7.
BOOTHBY and Everdeen: Keith's, Prov.
BOWERS, Fred V.: Maj., Milwaukee, Nov. 1-7.
BOYLE and Brasil: Keith's, Indianapolis.
BRACKS, Seven: Keith's, Prov., Nov. 2-8.
BRADS, The: Grand, Syracuse, Nov. 9-15.
BRENNE, Harry: Hipp., Cleveland; Columbia, Grand Rapids, Nov. 2-8; Keith's, Toledo, 9-15.
BRIEN, Elizabeth, and Charles King: Colonial, N.Y.C.
"BRIDE Shop": Maryland, Balto.; Alhambra, N.Y.C., Nov. 2-8; Orph., B'klyn, 9-15.
BRONSON and Baldwin: Orph., Montreal; Dominion, Ottawa, Nov. 2-8; Temple, Hamilton, 9-15.
BROOKS, Alan, Co.: Keith's, Wash.; Orph., B'klyn, Nov. 2-8; Poli's, Scranton, 9-15.
BROOKS and Bowen: Orph., B'klyn; Royal, N.Y.C., Nov. 2-8; Alhambra, N.Y.C., 9-15.
BROWN and Newman: Victoria, N.Y.C., Nov. 2-8.
BROWN and Rochelle: Orph., Duluth; Orph., Minneapolis, Nov. 1-7.
BROWN Brothers, Six: Maryland, Balto.
BROWN, George N., Co.: Keith's, Toledo; Keith's, Columbus, Nov. 2-8.
BRUCE, Duffet, Co.: Poli's, Scranton, Pa.
BRUCH, Fritz and Lucy: Royal, N.Y.C.; Keith's, Phila., Nov. 2-7.
BRUNELLE Sisters: Colonial, Norfolk; Prospect, B'klyn, Nov. 2-7.
BUDS, Aerial: Keith's, Phila.
BURKE, John and Mae: Columbia, St. Louis; Orph., Memphis, Nov. 1-7.
BURKHART and White: Orph., Salt Lake City; Orph., Denver, Nov. 1-7.
BURKE and Lorraine: Prospect, B'klyn.
BURNHAM and Erwin: Orph., Frisco, 26-Nov. 7.
BURNS and Fulton: Orph., Minneapolis; Orph., Duluth, Nov. 1-7.
BURR and Hope: Orph., Montreal, Nov. 9-15.
BURT, Harriett: Victoria, N. Y.C., Nov. 2-8.
BYAL and Earle: Royal, N.Y. C., Nov. 2-7.
CAMERON Sisters: Orph., New Orleans; Orph., Birmingham, Nov. 2-8; Forsythe, Atlanta, 9-15.
CAMPBELL, Misses: Bijou, Savannah, 26-28; Victoria, Charleston, 29-31; Lyric, Richmond, Nov. 2-4; Colonial, Norfolk, 5-7; Keith's, Boston, 9-15.
CANTWELL and Walker: Orph., Sioux City; Orph., Minneapolis, Nov. 1-7.
CARBERY Brothers: Alhambra, N.Y.C.
CARDO and Noll: Keith's, Cinti.
CARILLO, Leo: Grand, Syracuse; Prospect, B'klyn, Nov. 2-8.
CARLOS Brothers: Orph., Salt Lake City; Orph., Denver, Nov. 1-7.
CARRERA, Lisne, Co.: Orph., Duluth; Maj., Chgo., Nov. 1-7.
CARTMELL and Harris: Orph., Seattle, Nov. 1-7.
CARUS, Emma and Randall: Palace, N.Y.C.; Keith's, Cinti., Nov. 2-8; Maryland, Balto., 9-15.
CAUPOLICAN, Chief: Orph., Oakland; Orph., Sacramento, Nov. 2, 3; Yosemite, Stockton, 4, 5; Orph., San Jose, 6, 7; Orph., Los Angeles, 8-Nov. 15.
CECIL, Lillian, Co.: Keith's, Phila., Nov. 2-7.
CHAMBERS Brothers: Orph., Minneapolis; Orph., Winnipeg, Nov. 1-7.
CHAMPION, Harry: Orph., Boston; Keith's, Prov., Nov. 2-8.
CHAPMAN and Ford: Keith's, Phila., Nov. 2-7.
CHARLEY'S Aunt: Keith's, Cinti.; Keith's, Louisville, Nov. 2-8; Keith's, Indianapolis, 9-15.
CHARLOTTE: Keith's, Prov., Nov. 2-8.
CHASE, Lincoln, Co.: Orph., Memphis; Orph., New Orleans, Nov. 1-7.
CHEER Leaders: Orph., Boston; Keith's, Prov., Nov. 2-8.
CHEVALIER, Albert: Orph., Boston; Keith's, Prov., Nov. 2-8.
CHIP and Marble: Orph., Seattle, Nov. 1-7.
CHRISTIE and Bennett: Orph., Memphis; Orph., New Orleans, Nov. 1-7.
CHUNG Hwa Four: Orph., Seattle, Nov. 1-7.
CLARK and Bergman: Orph., Sioux City; Orph., Minneapolis, Nov. 1-7.
CLARK and Hamilton: Orph., Oakland; Orph., Sacramento, Nov. 2, 3; Yosemite, Stockton, 4, 5; Orph., San Jose, 6, 7; Orph., Los Angeles, 8-Nov. 15.
CLARK and Verdi: Orph., Memphis; Orph., New Orleans, Nov. 1-7.
CLARK, Wilfred, and Co.: Orph., Boston; Keith's, Prov., Nov. 2-8.
CLARKE, Harry Corson: Keith's, Phila., Nov. 2-7.
CLARKE, Wilfred, Co.: Keith's, Wash.; Keith's, Phila., Nov. 2-8; Keith's, Cinti., 9-15.
CLASSIC Four: Orph., Boston; Keith's, Prov., Nov. 2-8.
CLAYTON, Ethel, and Co.: Orph., Memphis; Orph., New Orleans, Nov. 1-7.
CLEMENTS, Jack, and Co.: Orph., Boston; Keith's, Prov., Nov. 2-8.
CLEMENTS, Marie, Co.: Orph., Memphis; Orph., New Orleans, Nov. 1-7.
CLEVELAND and Dowry: Orph., Seattle, Nov. 1-7.
CLIFFORD and Burke: Keith's, Wash.; Keith's, Phila., Nov. 2-8; Keith's, Cinti., 9-15.
CLIFFORD and Mack: Orph., Boston; Keith's, Prov., Nov. 2-8.
CLIFTON and Dahl: Orph., Seattle, Nov. 1-7.
CLIFTON and Kramer: Orph., Boston; Keith's, Prov., Nov. 2-8.
COAKLEY, Dan, and Co.: Orph., Boston; Keith's, Prov., Nov. 2-8.
COLE and Coleman: Orph., Memphis; Orph., New Orleans, Nov. 1-7.
COLLEGE Days: Orph., Boston; Keith's, Prov., Nov. 2-8.
COLLEGE Girls: Orph., Memphis; Orph., New Orleans, Nov. 1-7.
COLLINS and Hart: Orph., Memphis; Orph., New Orleans, Nov. 1-7.
COLONIAL Septette: Orph., Boston; Keith's, Prov., Nov. 2-8.
COLUMBIA Comedy Four: Orph., Memphis; Orph., New Orleans, Nov. 1-7.
COMER, Anna, and Co.: Orph., Boston; Keith's, Prov., Nov. 2-8.
CONCERT Trio: Orph., Memphis; Orph., New Orleans, Nov. 1-7.
CONLIN and Steele: Orph., Boston; Keith's, Prov., Nov. 2-8.
CONNELLY and Francis: Orph., Memphis; Orph., New Orleans, Nov. 1-7.
CONNOLLY and Webb: Orph., Boston; Keith's, Prov., Nov. 2-8.
CONROY and Le Maire: Orph., Memphis; Orph., New Orleans, Nov. 1-7.
CONROY, Mack and Morgan: Orph., Boston; Keith's, Prov., Nov. 2-8.
CONSTANTINE and Pollock: Orph., Memphis; Orph., New Orleans, Nov. 1-7.
CONTI, Emilio, Co.: Orph., Boston; Keith's, Prov., Nov. 2-8.
CONWAY and Leland: Orph., Memphis; Orph., New Orleans, Nov. 1-7.
COOK and Lorenz: Orph., Boston; Keith's, Prov., Nov. 2-8.
COOK and Stevens: Orph., Memphis; Orph., New Orleans, Nov. 1-7.
COOPER and Ricardo: Orph., Boston; Keith's, Prov., Nov. 2-8.
COOPER and Robinson: Orph., Memphis; Orph., New Orleans, Nov. 1-7.
COPELAND and Payton: Orph., Boston; Keith's, Prov., Nov. 2-8.
COPELAND, Maurice, and Co.: Orph., Memphis; Orph., New Orleans, Nov. 1-7.
CORBETT, Gentleman Jim: Orph., Boston; Keith's, Prov., Nov. 2-8.
CORBETT, Gentleman Jim: Orph., Memphis; Orph., New Orleans, Nov. 1-7.
CORDELLA and Gaylord: Orph., Boston; Keith's, Prov., Nov. 2-8.
CORDELLA and Gaylord: Orph., Memphis; Orph., New Orleans, Nov. 1-7.
CORNALLA and Leo: Orph., Boston; Keith's, Prov., Nov. 2-8.
CORNALLA and Leo: Orph., Memphis; Orph., New Orleans, Nov. 1-7.
CORNELL and Leonard: Orph., Boston; Keith's, Prov., Nov. 2-8.
CORNELL and Leonard

ton, 4, 5; Orph., San Jose, 6, 7.
CHADWICK Trio: Palace, Chic., Nov. 1-7.
CHANDLER, Anna: Orph., New Orleans.
CHERRERT'S Manchurians: Keith's, Cinti.; Hippo, Cleveland, Nov. 2-8; Temple, Detroit, 9-15.
CHIP and Marble: Shea's, Buffalo, Nov. 2-8; Shea's, Toronto, 9-15.
CHINKO: Orph., Omaha; Orph., St. Paul, Nov. 1-7.
CHRETIENNE and Louisette: Temple, Detroit; Temple, Rochester, 2-7; Shea's, Buffalo, 9-15.
CLARK and McCullough: Keith's, Louisville, Nov. 9-15.
CLARK and Verdi: Orph., St. Paul; Orph., Duluth, Nov. 1-7.
CLAUDIUS and Scarlet: Victoria, N.Y.C., Nov. 2-8.
CLIFF, Laddie: Colonial, N.Y.C., Nov. 2-8.
COAKLEY, Harvey and Dunlevy: Royal, N.Y.C.
COGHLAN, Gertrude, Co.: Orph., Frisco, Nov. 1-7.
COLE and Denahy: Orph., Salt Lake City; Orph., Denver, Nov. 1-7.
COLLINS and Hart: Orph., B'klyn; Bushwick, B'klyn, Nov. 9-15.
COLLINS, Lottie: Colonial, Norfolk, Nov. 2-4; Lyric, Richmond, 5-7; Victoria, Charleston, 9-12; Bijou, Savannah, 13-15.
"COLONIAL Days": Keith's, Cinti.; Keith's, Indianapolis, Nov. 2-8; Hipp., Cleveland, 9-15.
COMFORT and King: Temple, Rochester; Orph., Montreal, Can., Nov. 2-8; Dominion, Ottawa, 9-15.
CONELLI, Regina, Co.: Prospect, B'klyn.
CONLIN and Steele: Grand, Syracuse; Grand, Pittsburgh, Nov. 2-8; Orph., Harrisburg, 9-15.
CONNELLY and Weiprich: Bijou, Savannah, 26-28, Victoria, Charleston, 29-31; Colonial, Norfolk, Nov. 9-12; Lyric, Richmond, 13-15.
CONNELLY, Jane, Co.: Temple, Rochester.
CONROY and Maddix: Orph., Birmingham, Nov. 9-15.
COOK, Joe: Keith's, Boston, Nov. 9-15.
COOPER, Harry: Victoria, N.Y.C., Nov. 9-15.
COOPER, Joe and Law: Yosemite, Stockton, 28, 29; Orph., San Jose, 30, 31; Orph., Los Angeles, Nov. 1-7.
CORBETT, Sheppard and Donovan: Orph., Seattle, Nov. 1-7.
CORELLI and Gillette: Alhambra, N.Y.C.; Grand, Syracuse, Nov. 2-8.
CORIO and Dinus: Orph., Montreal, Nov. 9-15.
CORNELLI, Regina, Co.: Prospect, B'klyn; Keith's, Prov., Nov. 9-15.
CORRADINI'S Animals: Hippo, Cleveland; Temple, Detroit, Nov. 2-8; Temple, Rochester, 9-15.
CORTA Troupe: Orph., Des Moines, Nov. 1-7.
"COUNT and the Maid": Garrick, Wilmington, Del.
COURTNEY Sisters: Alhambra, N.Y.C.; Orph., B'klyn, Nov. 2-7; Colonial, N.Y.C., 9-15.
COWBOY Minstrels: Shea's, Toronto; Temple, Detroit, Nov. 2-8; Temple, Rochester, 9-15.
CRANE, Mr. and Mrs. Douglas: Maj., Milwaukee.
CRIGHTON, E., Co.: Shea's, Buffalo; Shea's, Toronto, Nov. 2-8.
CRESSY and Dayne: Keith's, Phila.; Palace, N.Y.C., Nov. 2-8; Shea's, Buffalo, 9-15.
CRONIN, Morris: Orph., Oakland; Orph., Sacramento, Nov. 2, 3; Yosemite, Stockton, 4, 5; Orph., San Jose, 6, 7.
CROSMAN, Henrietta, Co.: Keith's, Wash., Nov. 2-8.
CROSS, Wellington, and Lois Josephine: Alhambra, N.Y.C.; Colonial, N.Y.C., Nov. 2-7.
CROWELL, Byrd Frost: Orph., Lincoln; Orph., Kansas City, Nov. 1-7.
CULLEN, James: Keith's, Phila.
CURTIS, Julia: Temple, Detroit; Temple, Rochester, Nov. 2-8; Maryland, Balto., 9-15.
CURZON Sisters: Forsythe, Atlanta; Orph., Birmingham, Nov. 2-8; Victoria, Charleston, 9-12; Bijou, Savannah, 13-15.
DALY, Arnold: Orph., Salt Lake City; Orph., Denver, Nov. 1-7.
DANUBES, Marvelous: Maj., Chgo.
DARRELL, Emily, and Charley Conway: Alhambra, N.Y.C.
DAVIS, Josephine: Shea's, Buffalo, Nov. 2-8; Shea's, Toronto, 9-15.
DE COE, Harry: Yosemite, Stockton, 28, 29; Orph., San Jose, 30, 31; Orph., Los Angeles, Nov. 1-7.
DE HAVEN and Nice: Orph., Omaha; Orph., Minneapolis, Nov. 1-7.
DE HAVEN, Mr. and Mrs.: Palace, N.Y.C.; Royal, N.Y.C., Nov. 2-8.
DE LA ROSE: Columbia, Grand Rapids, Nov. 2-8.
DE MAR, Grace: Royal, N.Y.C.
DEMAREST and Chalot: Colonial, Erie, Nov. 2-8.
DEMAREST, Carl: Victoria, N.Y.C., Nov. 2-8.
DE MICHELLE Brothers: Orph., Montreal, Nov. 2-8; Dominion, Ottawa, 9-15.
DEKINE'S Dogs: Palace, N.Y.C.
DE SERRIS, Henrietta, Models: Keith's, Boston; Bushwick, B'klyn, Nov. 2-8; Royal, N.Y.C., 9-15.
DE VOY, Emmet: Royal, N.Y.C.; Keith's, Boston, Nov. 2-7.
DIAMOND and Virginia: Orph., Jacksonville, Nov. 2-7; Orph., Tampa, 9-15.
DICKINSON, Rube: Orph., Oakland, 26-Nov. 1.
DINEHART, Allen, Co.: Temple, Detroit; Temple, Rochester, Nov. 2-8; Keith's, Phila., 9-15.
DIVINOFF, Ida: Orph., 'Frisco; Orph., Oakland, Nov. 1-7.
DOCKSTADER, Lew: Shubert's, Utica, N. Y.; Orph., B'klyn, Nov. 2-7.
DOLLY, Bessika and Martin Brown: Palace, N.Y.C.
DOOLEY and Russ: Shubert's, Utica, N. Y.; Keith's, Boston, Nov. 2-8; Alhambra, N. Y.C., 9-15.
DOOLEY and Sayles: Palace, N.Y.C.; Keith's, Wash., Nov. 2-8; Maryland, Balto., 9-15.
DOOLY, Ray: Poli's, Scranton, Nov. 9-15.
DORIA, Mlle.: Alhambra, N.Y.C., Nov. 2-7.
DORR, Marie: Poli's, Scranton; Maryland, Balto., Nov. 2-8; Lyric, Richmond, 9-12; Colonial, Norfolk, 13-15.
DOYLE, Patsy: Colonial, Erie, Nov. 2-7.
DRESSER, Louise, Co.: Palace, N.Y.C.
DUFFY and Lorenz: Orph., Minneapolis; Orph., Duluth, Nov. 1-7.
DUNEDIN Duo: Shea's, Toronto; Dominion, Ottawa, Can., Nov. 2-8; Temple, Hamilton, 9-15.
DUNFEE, Josephine: Orph., Kansas City; Orph., Des Moines, Nov. 1-7.
DUNMORE, Evelyn: Keith's, Wash.; Prospect, B'klyn, Nov. 2-8; Shea's, Buffalo, 9-15.
DURKIN, Kathryn: Sprockles, San Diego; Orph., Salt Lake City, Nov. 1-7.
EDESON, Robert, Co.: Columbia, St. Louis; Maj., Milwaukee, Nov. 1-7.
"EDGE of the World": Royal, N.Y.C.; Keith's, Prov., Nov. 9-15.
EDWARDS'S, Gus, New Song Revue: Hipp., Cleveland; Keith's, Columbus, Nov. 2-8; Keith's, Indianapolis, 9-15.
ELINORE and Williams: Orph., Omaha; Orph., Sioux City, Nov. 1-7.
ELLIS and Ellis: Temple, Rochester.
"ELOPING": Keith's, Columbus; Keith's, Louisville, Nov. 2-8.
EL RAY Sisters: Orph., Winnipeg.
EMPIRE Comedy Four: Grand, Pittsburgh; Shea's, Buffalo, Nov. 2-8; Shea's, Toronto, 9-15.
ERNIE and Ernie: Maj., Chgo.; Orph., Salt Lake City, Nov. 1-7.
ERROLL, Bert: Keith's, Indianapolis, Nov. 2-8; Keith's, Cinti., 9-15.
ESAU: Orph., Jacksonville, Nov. 2-7; Orph., Tampa, 9-15.
EUGENE Trio: Orph., Seattle, Nov. 1-7.
EVEREST'S Hippodrome: Orph., Minneapolis; Orph., Winnipeg, Nov. 1-7.
FARBER Girls: Bushwick, B'klyn; Victoria, N.Y.C., Nov. 2-8.
FELIX, George, and Barry Girls: Shea's, Buffalo; Shea's, Toronto, Nov. 2-8; Temple, Hamilton, 9-15.
FENTON, Marie: Orph., Oakland, Nov. 1-7.
FERN, Bigelow and Meehan: Orph., Jacksonville; Orph., Tampa, Nov. 2-7; Forsythe, Atlanta, 9-15.
FIELDS and Lewis: Orph., Montreal.
FINN and Finn: Orph., Denver; Orph., Lincoln, Nov. 1-7.
FISHER and Green: Orph., Memphis; Orph., New Orleans, Nov. 1-7; Grand, Pittsburgh, 9-15.
FITZGIBBON, Bert: Temple, Detroit; Temple, Rochester, Nov. 2-8.
FITZGIBBON, Marie: Keith's, Prov.; Shubert's, Utica, N. Y., Nov. 2-8; Poli's, Scranton, 9-15.
"FIXING the Furnace": Keith's, Louisville; Keith's, Toledo, Nov. 9-15.
FLANAGAN and Edwards: Columbia, Grand Rapids; Keith's, Toledo, Nov. 2-8; Keith's, Columbus, 9-15.
FOGARTY, Frank: Shea's, Toronto; Temple, Detroit, Nov. 2-7; Temple, Rochester, 9-15.
FORD and Hewitt: Temple, Detroit, Nov. 9-15.
FORD and Truly: Keith's, Prov.
FORD, Bertie: Orph., Duluth; Orph., Winnipeg, Nov. 1-7.
FORD, Max and Mabel: Shea's, Toronto.
FOUNTAIN Nymphs, Three: Shubert's, Utica, N. Y., Nov. 2-7.
FOY, Eddie, Co.: Bushwick, B'klyn; Grand, Syracuse, Nov. 2-7; Prospect, B'klyn, 9-15.
FRANCES and Rose: Keith's, Prov.
FRANKLIN and Green: Temple, Rochester.
FRANKLYN, Irene: Royal, N.Y.C., Nov. 2-7; Keith's, Boston, 9-15.
PRESCOTTS, The: Columbia, Grand Rapids.
FRIGANZA, Trixie: Palace, Chgo.; Columbia, St. Louis, Nov. 1-7.
GALLAGHER and Carlin: Prospect, B'klyn; Keith's, Phila., Nov. 2-7.
GALLOWAY, Louise, Co.: Grand, Syracuse, Nov. 2-8; Colonial, Erie, Pa., 9-15.
GARDINER Trio: Orph., Memphis; Orph., New Orleans, Nov. 1-7; Orph., Birmingham, 9-15.
GARDNER, Jack: Alhambra, N.Y.C.; Maryland, Balto., Nov. 2-7.
GASCOIGNE, Cleo: Yosemite, Stockton, 28, 29; Orph., San Jose, 30-31; Spreckles, San Diego, Nov. 1-7.
GAUDSMITHS, The: Shea's, Buffalo; Shea's, Toronto, Nov. 2-8; Dominion, Ottawa, 9-15.
GEIGER, John: Orph., Des Moines; Orph., St. Paul, Nov. 1-7.
GENEE, Adeline, Co.: Colonial, N.Y.C.; Orph., B'klyn, Nov. 2-8.
GEORGE, Edwin: Bushwick, B'klyn; Orph., Birmingham, Nov. 2-8; Forsythe, Atlanta, 9-15.
GERE and Delaney: Dominion, Ottawa, Can.; Temple, Hamilton, Nov. 2-8.
GILLETTE, Lucy: Royal, N.Y.C.; Bushwick, B'klyn, Nov. 2-8; Alhambra, N.Y.C., 9-15.
GILLINGWATER, Claude: Yosemite, Stockton, 28, 29; Orph., San Jose, 30, 31; Orph., Los Angeles, Nov. 1-7.
GIRARD and West: Temple, Detroit.
"GIRL from Milwaukee": Keith's, Boston; Grand, Syracuse, Nov. 2-8; Hipp., Cleveland, 9-15.
"GIRL in the Moon": Shubert's, Utica, N. Y.; Garrick, Wilmington, Nov. 2-7.
GLEASON and Houlihan: Bushwick, B'klyn; Royal, N.Y.C., Nov. 2-8; Colonial, N.Y.C., 9-15.
GOLDEN, Claude: Orph., 'Frisco, 26-Nov. 1.
GONZALES, Julia: Shea's, Buffalo; Shea's, Toronto, 2-8.
GORDON, Kitty: Colonial, N.Y.C., Nov. 2-7; Orph., B'klyn, 9-15.
GORDONE, Robbie: Keith's, Phila.
GORMLEY and Caffery: Orph., Sioux City; Orph., Lincoln, Nov. 1-7.
GOULD and Ashlyn: Forsythe, Atlanta; Keith's, Phila., Nov. 9-15.
GOULDINGS, The: Orph., St. Paul; Orph., Duluth, Nov. 1-7.
GRANT and Hunt: Orph., Lincoln; Orph., Kansas City, Nov. 1-7.
GRANVILLE, Taylor, Co.: Hudson, Union Hill.
GRAPEWIN, Chas., and Co.: Keith's, Indianapolis; Maj., Chgo., Nov. 1-7.
GRAZERS, The: Orph., Salt Lake City; Orph., Denver, Nov. 1-7.
"GREEN Beetle, The": Colonial, Erie, Pa., Nov. 9-15.
GRIFF and Dietrich: Colonial, Norfolk, 26-28; Lyric, Richmond, 29-31.
GROVER and Richards: Orph., Duluth.
GROVER, Mildred, Co.: Orph., St. Paul, Nov. 1-7.
HABER, Eleanor, Co.: Orph., Omaha; Orph., Kansas City, Nov. 1-7.
HALL, Billy Swede: Orph., Seattle.
HALPERIN, Nan: Prospect, B'klyn.
HARDEEN: Poli's, Scranton, Nov. 9-15.
HARRIS and Manyon: Maryland, Balto., Nov. 2-7; Keith's, Prov., 9-15.
HART, Marie and Billy: Orph., Sioux City; Orph., Des Moines, Nov. 1-7.
HAVEMAN'S Animals: Victoria, N.Y.C.; Bushwick, B'klyn, Nov. 9-15.
HAWTHORNE and Inglis: Alhambra, N.Y.C.; Poli's, Hartford, Nov. 2-8; Maryland, Balto., 9-15.
HAWTHORNE, Hilda: Dominion, Ottawa, Can.; Orph., Montreal, Nov. 2-8; Temple, Hamilton, 9-15.
HAYES, Ed., Co.: Orph., St. Paul; Orph., Duluth, Nov. 1-7.
HAYWARD-Stafford Co.: Orph., Sioux City; Orph., Des Moines, Nov. 1-7; Orph., Omaha, 8-14.
HEATH and Millership: Keith's, Toledo; Temple, Detroit, Nov. 2-8.
HENNINGS, J. and W.: Keith's, Columbus; Keith's, Cinti., Nov. 2-8; Keith's, Louisville, 9-15.
HENRYS, Flying: Temple, Hamilton; Poli's, Scranton, Nov. 2-8; Poli's, New Haven, 9-12; Poli's, Springfield, 13-15.
HENSHAW and Avery: Hudson, Union Hill, Nov. 2-7.
HERBERT, Hugh, Co.: Keith's, Prov.
HERR Sisters: Maj., Chgo.
HICKEY Brothers, Three: Orph., Lincoln; Orph., Sioux City, Nov. 1-7.
HIGGINS, John: Orph., Des Moines; Maj., Milwaukee, Nov. 1-7.
HINES and Fox: Orph., Lincoln; Orph., Omaha, Nov. 1-7.
HOEY and Lee: Keith's, Cinti.; Keith's, Louisville, Nov. 2-8.
HOFFMAN, Gertrude: Orph., Seattle.
HOLMAN, Harry, Co.: Empress, Decatur, Ill., 25-28; Orph., Champaign, Ill., 29-31; Temple, Ft. Wayne, Ind., Nov. 1-4; Family, Lafayette, 5-7; Fox, Aurora, Ill., 8-11; Grand, Elgin, 12-14; Orph., Joliet, 15-18.
HOLMES, Burton, Pictures: Keith's, Columbus, Nov. 2-8.
HOLT, Alfred: Keith's, Prov., Nov. 2-8.
HOMER, Lind, Co.: Orph., Memphis, Nov. 1-7.
HONEY Girls: Poli's, Scranton, Nov. 2-8.
HOPKIN and Axtell Trio: Keith's, Indianapolis.
HOPKINS Sisters: Keith's, Louisville; Keith's, Cinti., Nov. 2-8; Temple, Detroit, 9-15.

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Bully Comedians Foot Ball Frolics
DIRECTION M. S. BENTHAM

Nov. 2-8; Grand, Pittsburgh, 9-15.
HORELICK Family: Keith's, Indianapolis; Keith's, Louisville, Nov. 2-8.
HOUDINI, Harry: Prospect, B'klyn, Nov. 2-8; Royal, N. Y., 9-15.
HOWARD and McCrane: Colonial, N.Y.C.; Victoria, N.Y., Nov. 2-8.
HOWARD and Sipson: Shea's, Buffalo; Shea's, Toronto, Nov. 2-8.
HOWARD, Great: Forsythe, Atlanta; Bijou, Savannah, Nov. 2-8; Victoria, Charleston, 8-8; Lyric, Richmond, 9-14; Colonial, Norfolk, 13-15.
HUNTING and Francom: Orph., Seattle.
HUSSARS, Nine White: Orph., Minneapolis, Nov. 1-7.
HYMACK: Bushwick, B'klyn; Shea's, Buffalo, Nov. 2-8; Shea's, Toronto, 9-15.
IMHOFF, Conn and Corenne: Orph., Winnipeg.
IRMEN: Spreckles, San Diego; Orph., Salt Lake City, Nov. 1-7.
JACKSON, Joe: Alhambra, N. Y.C.; Orph., B'klyn, Nov. 2-8; Colonial, N.Y.C., 9-15.
JARROW: Keith's, Toledo; Hipp., Cleveland, Nov. 2-8; Keith's, Columbus, 9-15.
JARVIS and Harrison: Colonial, Erie, Pa.
JEFFERSON, Joseph: Orph., Frisco, 26-Nov. 1.
JOHNSON and Dean: Poli's, Scranton, Pa.
JOHNSON and Wells: Keith's, Prov., Nov. 2-8.
JOHNSON, Johnny, Co.: Orph., Winnipeg.
JOMELLI, Mme. Jeanne: Palace, Chgo., Nov. 1-7.
JONES and Sylvester: Orph., Omaha; Palace, Chgo., Nov. 1-7.
JULIET: Keith's, Columbus; Keith's, Indianapolis, Nov. 2-8; Keith's, Cinti., 9-15.
JULIETTINA'S Dogs: Orph., Jacksonville; Orph., Tampa, Nov. 2-7.
KAISER'S Dogs: Hudson, Union Hill, N. J.
KALICH, Bertha, Co.: Orph., Minneapolis; Orph., St. Paul, Nov. 1-7.
KALMER and Brown: Orph., Oakland; Orph., Sacramento, Nov. 2, 3; Yosemite, Stockton, 4, 5; Orph., San Jose, 6, 7.
KAUFMAN, Minnie: Orph., Omaha; Orph., St. Paul, Nov. 1-7.
KEATONS, Three: Orph., Montreal, Nov. 2-7; Dominion, Ottawa, 9-15.
KELLY and Galling: Colonial, Norfolk, Nov. 2-4; Lyric, Richmond, 5-7; Victoria, Charleston, 9-12; Bijou, Savannah, 13-15.
KELLY, Andrew: Maryland, Balto., Nov. 9-15.
KELLY, Walter: Keith's, Louisville; Keith's, Cinti., Nov. 2-8.
KENO and Mayne: Keith's, Louisville; Keith's, Cinti., Nov. 2-8; Grand, Pittsburgh, 9-15.
KENT, S. Miller: Victoria, N. Y.C.
KINGSTON and Ebner: Orph., Harrisburg, Pa., Nov. 2-7; Keith's, Phila., 9-15.
KORNAU, Fred: Orph., Sioux City; Orph., Omaha, Nov. 1-7.
KRAMER and Morton: Maj., Chgo.
KRAMER and Patterson: Orph., Denver; Orph., Lincoln, Nov. 1-7.
KRAMER, Joe, Co.: Bijou, Savannah, Nov. 2-4; Victoria, Charleston, 5-8; Orph., Jacksonville, 9-15.
KREMKA Brothers: Keith's, Phila., Nov. 2-8.
KRONOLD, Hans: Orph., Los Angeles; Spreckles, San Diego, Nov. 1-7.
LADY Alice's Pets: Prospect, B'klyn, Nov. 2-8.
LA FRANCE and Bruce: Orph., New Orleans.
LAI Mon Kim: Orph., Minneapolis; Orph., St. Paul, Nov. 1-7.
LAMBERT and Ball: Victoria, N.Y.C.; Poli's, Scranton, Nov. 2-8.
LAMBERTI: Dominion, Ottawa; Temple, Detroit, Nov. 2-8; Temple, Rochester, 9-15.
LANE and O'Donnell: Colonial, N.Y.C.
LANGDONS, The: Keith's, Boston; Orph., Harrisburg, Pa., Nov. 2-8; Keith's, Wash., 9-15.
LA ROCCA: Keith's, Prov.; Keith's, Boston, Nov. 2-8.
LA RUE Grace: Temple, Detroit, Nov. 2-7; Temple, Rochester, 9-15.
LA TOY Brothers: Keith's, Indianapolis; Keith's, Cinti., Nov. 9-15.
LAURENCE and Edwards: Bijou, Savannah, 26-28; Victoria, Charleston, 29-31.
LAVIEN, General Edward: Keith's, Cinti.
LAWANDIE Co.: Keith's, Prov.
"LAWN Party": Maryland, Balto., Nov. 2-8; Keith's, Phila., 9-15.
LEE and Cranston: Temple, Rochester; Orph., Memphis, Nov. 1-7.
LE GROHS: Columbia, St. Louis; Orph., Memphis, Nov. 1-7.
LEIGHTON Three: Keith's, Columbus, Nov. 2-8.
LELANDS, The: Prospect, B'klyn.
LEON, Great, Co.: Colonial, Erie; Poli's, Scranton, Nov. 2-8.
LEONARD and Russell: Prospect, B'klyn; Alhambra, N.Y.C., Nov. 2-8; Grand, Syracuse, 9-15.
LEVERING Co.: Shubert's, Utica, N. Y.
LEWIS and Russell: Orph., Duluth; Orph., Winnipeg, Nov. 1-7.
LEWIS, W. Harry, Quintette: Orph., Omaha; Palace, Chgo., Nov. 1-7.
LIBBY and Barton: Orph., Seattle.
LIGHTNER and Jordan: Orph., Memphis; Orph., New Orleans, Nov. 1-7.
LIND: Victoria, N.Y.C., Nov. 9-15.
LIPINSKY'S Dogs: Alhambra, N.Y.C.; Bushwick, B'klyn, Nov. 2-8; Keith's, Wash., 9-15.
LLOYD, Alice: Shea's, Buffalo; Shea's, Toronto, Nov. 2-8.
LOCKETT and Waldron: Orph., Oakland; Orph., Sacramento, Nov. 2, 3; Yosemite, Stockton, 4, 5; Orph., San Jose, 6, 7.
LOHSE and Sterling: Forsythe, Atlanta, Nov. 2-8; Victoria, Charleston, 9-12; Bijou, Savannah, 13-15.
"LONESOME Ladies": Temple, Rochester, Nov. 2-8; Shea's, Hudalo, 9-15.
LORIMER, Jack: Victoria, N. Y.C., 26-Nov. 15.
LORRAINE, Oscar, Co.: Keith's, Prov., Nov. 2-8.
LORRAINE, Ted, and Hattie Burke: Prospect, B'klyn.
LOYAL Sylvia, Co.: Prospect, B'klyn; Keith's, Phila., Nov. 2-8; Maryland, Balto., 9-15.
LYDELL, Rogers and Lydell: Orph., Oakland, 26-Nov. 1.
LYONS and Yosco: Bijou, Savannah, Nov. 2-4; Victoria, Charleston, 5-8; Forsythe, Atlanta, 9-15.
LYRES, Three: Grand, Pittsburgh; Grand, Syracuse, Nov. 2-8; Temple, Detroit, 9-15.
LYTELL, William, Co.: Keith's, Prov., 2-8.
LYTTON, Le Roy, Co.: Keith's, Columbus, Nov. 2-7; Keith's, Toledo, 9-15.
MA BELLE and Ballet: Grand, Syracuse, Nov. 2-8; Prospect, B'klyn, 9-15.
MACK and Orth: Dominion, Ottawa; Temple, Hamilton, Nov. 2-8.
MACK and Sangster: Orph., Birmingham.
MACK and Walker: Orph., Los Angeles, 26-Nov. 1.
MADDEN and Fitzpatrick: Keith's, Boston, Nov. 2-7.
MADISON and James: Bijou, Savannah, 29-31; Victoria, Charleston, 29-31.
MAGLEYS, The: Orph., B'klyn.
MAKING the Movies: Poli's, Springfield, 26-28; Poli's, New Haven, 29-31.
MANNY and Roberts: Temple, Detroit; Temple, Rochester, Nov. 2-8.
MARCONI Brothers: Lyric, Richmond, Nov. 2-4; Colonial, Norfolk, 5-7.
MARIE, Dainty: Keith's, Wash.; Victoria, N.Y.C., Nov. 2-8.
MARLO and Duffy: Maryland, Balto., Nov. 2-7; Orph., Montreal, 9-15.
MARSHALL, Edward: Keith's, Wash.
MARSELLA'S Birds: Grand, Pittsburgh, Nov. 2-8.
MATINEE Girls: Orph., Lincoln; Orph., Kansas City, Nov. 1-7.
MAXINE Brothers and Bobby: Royal, N.Y.C.; Orph., B'klyn, Nov. 2-7.
MAYO and Tally: Shubert's, Utica, N. Y., Nov. 9-15.
McCORMACK and Irving: Poli's, Scranton, Nov. 2-8.
McDERMOTT, Billy: Columbia, St. Louis, Nov. 1-7.
McDEVITT, Kelly and Lucey: Orph., Birmingham; Forsythe, Atlanta, Nov. 2-8; Orph., Jacksonville, 9-15.
McGINN, Frances, Co.: Orph., Denver; Orph., Lincoln, Nov. 1-7.
McGOODS, Charles, Co.: Orph., Lincoln; Orph., Kansas City, Nov. 1-7.
McKAY and Ardine: Orph., Des Moines; Orph., Sioux City, Nov. 1-7.
McLEANS, Australian: Orph., Omaha, Nov. 1-7.
McLELLAN and Carson: Keith's, Columbus; Keith's, Cinti., Nov. 2-8; Shea's, Buffalo, 9-15.
McMAHON-Diamond Co.: Temple, Hamilton; Prospect, B'klyn, Nov. 9-15.
McRAY and Chase: Orph., Kansas City; Orph., Des Moines, Nov. 1-7.
MEEHAN'S Dogs: Orph., 'Frisco, Nov. 1-7.
MENDELSOHN Four: Shubert's, Utica, Nov. 2-8.
MERLE'S Cockatoos: Orph., New Orleans.
MERRILL and Otto: Orph., Denver; Orph., Lincoln, Nov. 1-7.
METZETTIS, Five: Yosemite, Stockton, 28, 29; Orph., San Jose, 30, 31; Orph., Los Angeles, Nov. 1-7.
MEYAKO'S Trio: Columbia, Grand Rapids; Maj., Chgo., Nov. 1-7; Keith's, Toledo, 9-15.
MIDGETS, Singing: Victoria, N.Y.C., Nov. 2-15.
MILLER and Lyles: Orph., Sioux City; Orph., Omaha, Nov. 1-7.
MILLER and Vincent: Orph., Portland; Orph., Sacramento, Nov. 2, 3; Yosemite, Stockton, 4, 5; Orph., San Jose, 6, 7.
MILTON and De Long Sisters: Hipp., Cleveland, Nov. 2-7; Orph., Montreal, 9-15.
MONTGOMERY, Marshall: Poli's, Phila.
MOORE and Haagw: Colonial, N.Y.C.
MOORE and Littlefield: Orph., 'Frisco; Orph., Oakland, Nov. 1-7.
MOORE and Yates: Colonial, N.Y.C.; Keith's, Prov., Nov. 2-8; Poli's, Hartford, 9-15.
MORAN and Wiser: Grand, Syracuse; Temple, Hamilton, Nov. 2-8; Columbia, Grand Rapids, 9-15.
MORRIS, Nina, Co.: Hipp., Cleveland, Nov. 9-15.
MORRISSEY and Hackett: Dominion, Ottawa, Nov. 9-15.
MORTON and Austin: Keith's, Wash.
MORTON, Ed.: Grand, Pittsburgh; Keith's, Columbus, Nov. 2-8; Keith's, Indianapolis, 9-15.
MORTON, Paul, and Naomi Glass: Orph., B'klyn.
MORTON, Sam and Kitty: Victoria, N.Y.C.
MOSHER, Hayes and Mosher: Columbia, Grand Rapids; Keith's, Toledo, Nov. 2-8; Hipp., Cleveland, 9-15.
MULLEN and Coogan: Royal, N.Y.C.; Bushwick, B'klyn, Nov. 9-15.
MULLER and Stanley: Orph., B'klyn; Prospect, B'klyn, Nov. 2-7; Alhambra, N.Y.C., 9-15.
MURPHY and Nichols: Keith's, Cinti., Nov. 9-15.
MURPHY, Harry: Colonial, Norfolk, 26-28; Victoria, Charleston, 29-31.
MURRAY, Marion, Co.: Dominion, Ottawa, Nov. 2-7.
NATALIE and Ferrari: Orph., Kansas City; Orph., Sioux City, Nov. 1-7.
NELSON and Nelson: Shubert's, Utica, N. Y., Nov. 9-15.
NELSON, Jack: Victoria, N.Y.C.
NELUSCO and Hurley: Maj., Milwaukee; Keith's, Toledo, Nov. 2-8.
NEPTUNE'S Garden: Keith's, Toledo; Grand, Pittsburgh, Nov. 9-15.
NEWHOUSE, Sarder and Ward: Bushwick, B'klyn; Palace, Chgo., Nov. 1-7.
NICHOLS, Nellie V.: Temple, Hamilton; Grand, Pittsburgh, Nov. 2-8; Keith's, Columbus, 9-15.
NORCROSS and Holdsworth: Colonial, Norfolk, 26-28; Lyric, Richmond, 29-31; Victoria, N.Y.C., Nov. 2-8.
NORTH, Frank, Co.: Orph., 'Frisco; Orph., Sacramento, Nov. 2, 3; Yosemite, Stockton, 4, 5; Orph., San Jose, 6, 7.
OAKLAND Sisters: Maryland, Balto., Nov. 2-7.
O'BRIEN-Havel Co.: Orph., Denver; Orph., Lincoln, Nov. 1-7.
ODIVA and Seals: Orph., Memphis; Orph., New Orleans, Nov. 1-7.
O'DONNELL, C. H., Co.: Shubert's, Utica, N. Y., Nov. 9-15.
OLYMPIC Trio: Dominion, Ottawa.
O'MEARAS, Gliding: Alhambra, N.Y.C.
O'NEIL, Dee: Temple, Rochester.
ORR and De Costa: Orph., Montreal; Dominion, Ottawa, Nov. 2-8.
PALLENBERG'S Bears: Orph., St. Paul; Maj., Chgo., Nov. 1-7.
PANTZER Duo: Hipp., Cleveland.
PARILLA and Frehito: Keith's, Columbus; Keith's, Indianapolis, Nov. 2-8.
PATTERSON, Burdella: Keith's, Louisville.
PATRICOLA, Angelo: Keith's, Indianapolis; Keith's, Cinti., Nov. 2-8; Keith's, Toledo, 9-15.
PEDERSON Brothers: Temple, Detroit; Temple, Rochester, Nov. 2-8; Shea's, Buffalo, 9-15.
PEKIN Mysteries: Orph., B'klyn; Keith's, Wash., Nov. 2-8; Maryland, Balto., 9-15.
PELLETIER, Pierre, Co.: Orph., St. Paul.
PERKINOFF and Rose: Grand, Pittsburgh; Keith's, Columbus, Nov. 9-15.
PERRY, Albert, Co.: Palace, Chgo.
PHILLIPS and White: Keith's, Toledo.
PIERLOT and Scheidel: Colonial, Norfolk, 26-28; Lyric, Richmond, 29-31; Victoria, Charleston, Nov. 9-12; Bijou, Savannah, 13-15.
PIETRO: Orph., Birmingham; Forsythe, Atlanta, Nov. 2-8; Bijou, Savannah, 9-12; Victoria, Charleston, 13-15.
POTZDOCK, Milton, Co.: Royal, N.Y.C.
PORTER and Sullivan: Keith's, Cinti., Nov. 9-15.
PRIMROSE Four: Palace, N.Y.C.; Keith's, Lowell, Mass., Nov. 9-15.
PRINCE, Arthur: Keith's, Boston; Keith's, Prov., Nov. 2-8; Temple, Detroit, 9-15.
PRUITT, Bill: Dominion, Ottawa; Maryland, Balto., Nov. 2-7.
RAJAH, Princess: Orph., St. Paul; Orph., Winnipeg, Nov. 1-7.
RAY, John and Emma: Orph., Omaha, Nov. 1-7.
RAYMOND and Hain: Orph., Jacksonville; Orph., Tampa, Nov. 2-7; Orph., Birmingham.
RAYMOND and Caverly: Maj., Chgo.; Hipp., Cleveland, Nov. 2-8; Prospect, B'klyn, 9-15.
RAYMONDE: Lyric, Richmond, Nov. 2-4; Colonial, Charleston, 5-7.
REBLA: Maj., Chgo., Nov. 1-7.
REDFORD and Winchester: Colonial, Erie, Nov. 2-8; Hipp., Cleveland, 9-15.
"REDHEAD, The": Orph., Seattle, Nov. 1-7.

Florenz Kolb
and
Adelaide Harland

Two New Faces in Vaudeville. Presenting a Satirical Novelty In One.

Voted a Huge Success at Hammerstein's week of Oct. 19th.

Week of Oct. 26th, Orpheum Theatre, Harrisburg.

Direction—**Gene Hughes**

FRANK FOGARTY
The Dublin Minstrel
Direction Albert Sutherland

FRANKLYN ARDELL

Presenting "The Suffragette"
IN VAUDEVILLE **Direction Harry Fitzgerald**

ROBERT T. HAINES
And His Associate Players, Presenting
"THE MAN IN THE DARK"
Direction M. S. BENTHAM

ROBERT EDESON
IN VAUDEVILLE
Management C. M. BLANCHARD

JACK WILSON
AND
FRANKLIN BATIE
In an Impromptu Review

ROSHANARA
Indian and Classic Dances
Address care Thomas Cook, Ludgate Circus, London, England

ROZSIKA
DOLLY AND BROWN
MARTIN

Retained at the PALACE THEATRE, (N. Y.) this week after their Sensational Hit

IN "DANCELAND"

Direction - - Edward S. Keller

REISNER and Gores: Orph., Salt Lake City; Orph., Denver, Nov. 1-7.
REMPLE, B. and H., Co.: Keith's, Cinti.; Keith's, Indianapolis, Nov. 2-8; Keith's, Louisville, 9-15.
REYNOLDS and Donegan: Victoria, N.Y.C.
RIANO, Rena: Poli's, New Haven, 26-28; Poli's, Springfield, 29-31; Poli's, Hartford, Nov. 9-15.
RICE and Cohen: Orph., Montreal, Nov. 2-7.
RIGGS and Witchie: Orph., Montreal, Nov. 2-8.
RINI, Blanche: Orph., B'klyn; Keith's, Phila., Nov. 2-8.
RITCHIE, Adele; Keith's, Wash.; Keith's, Phila., Nov. 2-8.
ROACH and McCurdy: Temple, Hamilton.
ROBBINS: Bushwick, B'klyn, Nov. 2-7.
ROCHESTER, Claire: Keith's, Phila.; Keith's, Wash., Nov. 2-7; Grand, Syracuse, 9-15.
RODGERS, Four: Keith's, Louisville; Keith's, Columbus, Nov. 2-8; Keith's, Indianapolis, 9-15.
ROGERS, Billy: Shea's, Buffalo; Shea's, Toronto, Nov. 2-8.
ROGERS, Will: Orph., Kansas City; Orph., Sioux City, Nov. 1-7.
ROMEO, The Great: Orph., Kansas City.
ROONEY and Bent: Orph., Birmingham, Nov. 2-8; Forsythe, Atlanta, 9-15.
ROSE, Eddie: Dominion, Ottawa, Nov. 2-8; Orph., Montreal, 9-15.
ROYE, Ruth: Alhambra, N.Y.C.; Bushwick, B'klyn, Nov. 2-8; Orph., Harrisburg, 9-15.
RUEGGER, Elsa: Maj., Milwaukee; Maj., Chgo., Nov. 1-7.
RYAN and Lee: Keith's, Louisville; Grand, Pittsburgh, Nov. 2-8; Hipp., Cleveland, 9-15.
RYAN and Tierney: Keith's, Wash., Nov. 2-7.
SALES, Chick: Palace, Chgo., Nov. 2-7; Hipp., Cleveland, 9-15.
SALON Sisters: Orph., New Orleans.
SALVAGGIS: Orph., Los Angeles; Sprockles, San Diego, Nov. 1-7.
SAMUELS, Ray: Keith's, Indianapolis; Orph., Memphis, Nov. 1-7.
SANTLEY and Norton: Palace, Chgo.; Columbia, St. Louis, Nov. 1-7.
SCENES from Grand Opera: Keith's, Wash., Nov. 2-8.
SCOTT, Marie King: Orph., Jacksonville; Orph., Tampa, Nov. 2-7.
SEBBACKS, The: Orph., Montreal.
"SERGEANT Bagby": Keith's, Columbus, Nov. 9-15.
SEXTETTE, Periers: Poli's, Springfield, 26-28; Poli's, New Haven, 29-31; Keith's, Boston, Nov. 2-7.
SHAFFER, Sylvester: Keith's, Phila.; Keith's, Boston, Nov. 2-8.
SCHOOLER and Dickinson: Colonial, Erie.
"SCHOOL Playground": Grand, Syracuse; Keith's, Toledo, Nov. 2-8; Columbia, Grand Rapids, 9-15.
SCHWARZ Brothers: Columbia, St. Louis; Orph., Memphis, Nov. 1-7.
SEBASTIAN, Mr. and Mrs. C.: Palace, Chgo., Nov. 1-7.
SHANNON, Annie: Keith's, Prov.
SHATTUCK, Truly: Victoria, N.Y.C.
SHEEMAN, D., and Belles: Orph., Denver.
SHERMAN and De Forrest: Victoria, N.Y.C.
SHONE, Hermine, Co.: Orph., Los Angeles; Sprockles, San Diego, Nov. 1-7.
SIDDONS, Three: Temple, Rochester.
SKATERS, Bijoure: Royal, N.Y.C.; Colonial, N.Y.C., Nov. 2-8.
SLEMONS, Fredericka: Orph., Oakland; Orph., Sacramento, Nov. 2, 3; Yosemite, Stockton, 4, 5; Orph., San Jose, 6, 7.
SMITH, Cook and Brandon: Columbia, St. Louis.
SMITH, Irene and Bobby: Forsythe, Atlanta; Bijou, Savannah, Nov. 2-4; Victoria, Charleston, 5-8; Keith's, Phila., 9-15.
SOAMAN, Fred: Alhambra, N.Y.C., Nov. 2-8; Keith's, Phila., 9-15.
SOCIETY Buds: Poli's, Scranton; Keith's, Wash., Nov. 2-7; Keith's, Phila., 9-15.
SPILLERS, Six Musical: Victoria, N.Y.C., 9-15.
STALLINGS, George T.: Palace, N.Y.C.
STANLEY, Aileen: Orph., Des Moines; Orph., Omaha, Nov. 1-7.
STANLEY, Stan, Trio: Orph., Los Angeles, 26-Nov. 7.
STANLEYS, The: Hipp., Cleveland, Nov. 2-8.
STEIER, Julius: Orph., B'klyn.
STEPP, Goodrich and King: Royal, N.Y.C.; Bushwick, B'klyn, Nov. 2-8.
STEVENS and Falk: Orph., Jacksonville; Orph., Tampa, Nov. 2-7; Bijou, Savannah, 9-12; Victoria, Charleston, 13-15.
SULLY Family: Dominion, Ottawa; Temple, Hamilton, Nov. 2-8.
SUTTON, McIntyre and Sutton: Keith's, Prov.
SWAN, Paul: Victoria, N.Y.C.
SWOR and Mack: Orph., Frisco, Nov. 1-7.
TANGO Chief: Keith's, Louisville, Nov. 2-7.
TATE'S Motoring: Maj., Milwaukee.
TAYLOR, Bys, Co.: Temple, Detroit, Nov. 2-7; Temple, Rochester, 9-15.
TELEPHONE Tangle: Forsythe, Atlanta; Columbia, St. Louis, Nov. 1-7.
TEMPEST, Florence, Co.: Royal, N.Y.C.
THOMAS and Hall: Orph., Des Moines.
THOMPSON, Charles; Temple, Detroit; Temple, Rochester, Nov. 2-8.
THORNTON, James and Bonnie; Royal, N.Y.C.; Colonial, N.Y.C., Nov. 2-7; Victoria, N.Y.C., 9-15.
THOSE Three Girls: Shubert's, Utica, N.Y., Nov. 9-15.
TONEY and Norman: Poli's, New Haven, 26-28; Poli's, Springfield, 29-31; Shubert's, Utica, N.Y., Nov. 9-15.
TRACEY, Stone and Spink: Shea's, Toronto.
TRANSATLANTIC Trio: Orph., Kansas City; Orph., Des Moines, Nov. 1-7.
TREAT'S Seals: Shea's, Buffalo, Nov. 2-8; Shea's, Toronto, 9-15.
TRIX, Helen: Victoria, N.Y.C.
TROVATO: Orph., Seattle, Nov. 1-7.
TSUDA, Harry: Sprockles, San Diego; Orph., Salt Lake City, Nov. 1-7.
TUSCANO Brothers: Colonial, N.Y.C.
TYPES, Three: Orph., Frisco; Orph., Oakland, Nov. 1-7.
USHER, Charles and Fannie: Shea's, Toronto; Bushwick, B'klyn, Nov. 2-8; Royal, N.Y.C., 9-15.
VADIE, Mlle. Maryon: Maj., Chgo.; Columbia, St. Louis, Nov. 1-7.
VALLI, Muriel and Arthur: Star, Ithaca, N.Y., Nov. 2-4; Stone, Binghamton, 5-8; Oneonta, Oneonta, 9-12; Opera House, Norwich, 13-16.
VAN and Schenck: Maryland, Balto.; Keith's, Phila., Nov. 2-8; Columbia, Grand Rapids, 9-15.
VAN BERGEN, Martin: Orph., Seattle.
VAN, Billy B., Co.: Orph., Minneapolis, Nov. 1-7.
VAN BRUNT, Walter: Prospect, B'klyn, Nov. 9-15.
VAN, C. and P.: Keith's, Prov., Nov. 9-15.
VANDERBILT and Clemons: Forsythe, Atlanta, Nov. 2-7.
VANDINOFF and Louise: Bushwick, B'klyn; Royal, N.Y.C., Nov. 2-8; Grand, Syracuse, 9-15.
VAN HOVEN: Victoria, N.Y.C.; Prospect, B'klyn, Nov. 2-8; Keith's, Phila., 9-15.
VERNON, Hope: Maryland, Balto.
VINTON, Ed, and Buster: Orph., B'klyn.
VIOLINSKY: Orph., Sioux City, Nov. 1-7.
VOLUNTEERS, The: Orph., Memphis; Orph., New Orleans, Nov. 1-7; Orph., Birmingham, 9-15.
VON TILZER and Nord: Keith's, Boston.
WALDEMAR, Young and Jacobs: Orph., Salt Lake City, Nov. 1-7.
WALLENSTEIN and Freeby: Orph., Des Moines, Nov. 1-7.
WARD and Cullen: Orph., Seattle, Nov. 1-7.
WARD, Belle and Ward: Orph., Minneapolis; Orph., Duluth, Nov. 1-7.
WARNER, Genevieve: Orph., Winnipeg.
WARTENBURG Brothers: Hudson, Union Hill, Nov. 9-15.
WATSON and Leon: Colonial, N.Y.C.
WEBER and Capitola: Keith's, Phila.; Bushwick, B'klyn, Nov. 2-8.
WEBER, Charles: Palace, Chgo.; Columbia, St. Louis, Nov. 1-7.
WERNER, Amoras: Temple, Rochester; Grand, Pittsburgh, Nov. 9-15.
WESTMANS, The: Orph., Birmingham, Nov. 2-8.
WESTON and Claire: Sprockles, San Diego; Orph., Salt Lake City, Nov. 1-7.
WESTON and Leon: Colonial, N.Y.C.; Temple, Hamilton, Nov. 2-8; Temple, Detroit, 9-15.
WESTON, Willie, Co.: Orph., Montreal; Keith's, Boston, Nov. 9-15.
WHITE and Jason: Yosemite, Stockton, 28, 29; Orph., San Jose, 30, 31; Orph., Frisco, Nov. 1-7.
WHITING, George, and Sadie Burt: Colonial, N.Y.C.; Orph., B'klyn, Nov. 2-7.
WILDE, Mr. and Mrs. G.: Keith's, Phila., Nov. 9-15.
WILEY and Ten Eyck: Keith's, Prov., Nov. 2-8.
WILLIAMS and Wolfus: Orph., Duluth; Orph., Winnipeg, Nov. 1-7.
WILLIAMS, Thompson and Copeland: Columbia, Grand Rapids, Nov. 2-8.
WILLIS Brothers: Colonial, Norfolk, 26-28; Lyric, Richmond, 29-31; Grand, Pittsburgh, Nov. 2-8; Keith's, Cinti., 9-15.
WILLS and Hasson: Keith's, Columbus; Keith's, Cinti., Nov. 2-8; Keith's, Louisville, 9-15.
WILLS, Nat M.: Keith's, Wash.; Hudson, Union Hill, Nov. 2-8.
WILSON, Frank: Orph., Lincoln; Orph., Kansas City, Nov. 1-7.
WILSON, Jack and Pattie: Palace, Chgo.; Maj., Milwaukee, Nov. 1-7.
WINTER, Winona: Orph., Jacksonville, Nov. 2-7; Orph., Tampa, Fla., 9-15.
"WOMAN Proposes": Maj., Milwaukee.
WOOD, Britt: Keith's, Phila., Nov. 2-8.
WOOD, Maurice: Prospect, N.Y.C.
WOODMAN and Livingston: Orph., St. Paul; Orph., Winnipeg, Nov. 1-7.
WOODS and Woods Trio: Keith's, Louisville, Nov. 2-7.
WRIGHT, Cecilia: Hipp., Cleveland; Temple, Detroit, Nov. 2-8; Temple, Rochester, 9-15.
WYNN, Bessie: Royal, N.Y.C., Nov. 2-7; Bushwick, B'klyn, 9-15.
YORKE'S Canine Pupils: Columbia, St. Louis, Nov. 1-7.
YORSKA, Mme., Co.: Orph., Memphis; Orph., New Orleans, Nov. 1-7.
YULE, Charles, Co.: Orph., New Orleans.
YVETTE: Orph., Harrisburg; Orph., Birmingham, Nov. 9-15.
ZARRELL, Leo, Trio: Orph., Sioux City; Orph., Omaha, Nov. 1-7.
ZERTHO'S Dogs: Palace, Chgo.; Maj., Milwaukee, Nov. 1-7.

ALAN BROOKS
Presenting
"STRAIGHTENED OUT"
Written and Staged by Mr. Brooks
Direction MAX HART
TWO LAUGHS A MINUTE

KATE ELINORE AND SAM WILLIAMS
Booked Solid Orpheum Circuit

The Great Italian Pianist
ANGELO PATRICOLO
Steinway Piano Used Exclusively
Direction - Alf. T. Wilton
Booked Solid U. B. O. Time

SAM BARTON

Silent Tramp Comedian
Direction Max Hart

THE ORIGINAL
Spissell Bros. and Mack
In a European Novelty
THE NEW CHEF
Direction M. S. Bentham

GUS VAN AND JOE SCHENCK
Pennant-Winning Battery of Songland

FRED J. ARDATH & CO.
IN
HIRAM
Booked Solid U. B. O.
Direction THOS. FITZPATRICK

FANNY BRICE
IN VAUDEVILLE
Direction MAX HART

WEBB and BURNS
Italian Minstrels
Direction Claude Bostock

VIOLINSKY
"The wizard of the Violin and Piano"
Direction HARRY WEBER

MERCEDES
Direction
United and Orpheum Time

BROOKS AND BOWEN
Two dark spots of joy.
Direction HARRY WEBER

The Great
HOWARD
Like good wine, improves with age
Direction - - Morris & Feil

SONIA BARABAN and CHARLES C. GROHS
Modern and Sensational Whirlwind Dancers

FRED J. BEAMAN
Vaudeville Sketches
Here are a few of the many who have played his acts: Mr. and Mrs. Gene Hughes, Digby Bell, Devlin and Ellwood, Hallen and Fuller, Kelly and Wentworth, Harry M. Morse, Lewis McCord, Haight and Deane, Dixie Creston, Caroline Franklyn Co. and Maurice Downey Co.
Room 409, Senate Office Building
WASHINGTON, D. C.

JACK GORMAN
author of vaudeville material
(Room 749) 1493 Broadway, N. Y. City

"I write all of Nat M. Wills' Material"
JAMES MADISON
AUTHOR FOR MANY HEADLINERS
1493 BROADWAY, NEW YORK

MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department Established May 30, 1908

ROSE GARDENS FAIL

Assignment of Combination Dance Hall and Picture Theater Is Made

The Broadway Rose Gardens, in which the late C. J. Hite was prominently concerned, failed last week when the Delta Theater Corporation made an assignment to Edward E. Pidgeon, who took over the management of the place a few weeks ago. A petition in bankruptcy was also filed against the place by Addison E. Jones, Dr. Wilbert Shallenberger, and the estate of the late C. J. Hite, each claiming $1,000 for loans.

Many suits against the corporation are pending in the city and municipal courts, but a restraining order against the claimants was issued Saturday by Judge Hough.

The Delta Theater concern was incorporated on Jan. 22 of this year with a capital stock of $50,000. The company spent $25,000 in remodeling an old skating rink at 1680 Broadway, and it was opened last month.

LASKY GETS MISS CLARK

"Merely Mary Ann" Will Feature Marguerite Clark on Screen

By arrangement entered into between Samuel Goldfish, general manager of the Jesse L. Lasky Feature Play Company and Adolph Zukor, of the Famous Players Film Company, dainty Marguerite Clark, best remembered from her recent dignified triumphs at the Little Theater, and her screen appearance in "Wildflower," will appear in the Lasky production of the Liebler Company's famous dramatic success, "Merely Mary Ann."

Miss Clark is under contract with the Famous Players Film Company and appears with the Jesse L. Lasky Feature Play Company in their forthcoming production through courtesy of Mr. Zukor.

William C. De Mille will write the screen version of "Merely Mary Ann" and will be given every aid by the Liebler forces. Cecil De Mille will direct and stage the picture, Wilfred Buckland will act as artistic director, and the entire facilities of the Lasky Studio will be devoted to aiding Miss Clark's first Lasky appearance.

FIRST DYREDA RELEASE

"One of Millions," with Laura Sawyer to Be Released by World Film

One of the first releases of the Dyreda Film Company, whose recent exclusive booking rights were announced as having been acquired by the World Film Corporation, is "One of Millions."

"One of Millions" is a photoplay of contemporaneous interest in which Laura Sawyer is to be featured. The production was made under the personal direction of J. Searle Dawley, late of the Famous Players' Film Company. The release date for this initial picture is Nov. 16.

Following "One of Millions" will be the second feature, in which Miss Sawyer is to be starred together with Robert Broderick, "In the Name of the Prince of Peace." Assisting in the preparation of the scenarios is J. Parker Read, Jr., who has produced the photoplays, "The Garden of Allah" and "Victory."

TO FILM "EASIEST WAY"

All Star Company Will Screen Stage Success, with Jane Cowl in Leading Role

The All-Star Feature Corporation has signed a contract whereby Jane Cowl will appear in a picturization of Eugene Walter's play, "The Easiest Way," which is to be released by the Alco Film Corporation. Miss Cowl refused many offers during the past year from prominent moving picture concerns to appear on the screen.

The part of Laura Murdoch, which Miss Cowl is to present in pictures, was understudied by her prior to the production of "The Easiest Way" in the legitimate theaters. "The Easiest Way" has been seen in the legitimate theaters of this country, France, Germany, and England.

BERTINI IN KLEINE FEATURE

"The Woman Who Dared," with Francesca Bertini in the leading role, is a forthcoming five-part Kleine feature. The story deals with war and international intrigue, presenting Miss Bertini in the part of a woman spy.

STARS IN TWO FORTHCOMING JESSE LASKY FEATURES.

Edith Taliaferro, Who Will Make Her Screen Debut.

Marguerite Clark, Seen in Famous Players' "Wildflower."

WORLD'S SALES EXPERT

C. R. Seelye Comes from Important Posts to Handle World Film's Sales

The World Film Corporation has added another expert to its staff in Mr. C. R. Seelye, an authority on sales problems. Mr. Seelye is also the first sales director of his dignity to be appointed by a moving picture company.

Realizing that the business of marketing pictures was rapidly nearing a standard, the officers of the corporation after some search persuaded Mr. Seelye to come with them and act in an advisory capacity.

Mr. Seelye's past record as an expert sales manager and organizer includes a successful connection with the South Bend Watch Company, R. H. Ingersoll and Bro., the New Era Manufacturing Company, with each of which companies he inaugurated an entire new selling plan which proved highly successful in each case. Mr. Seelye is at present looking over the motion picture market and will soon enter upon a decisive campaign.

TOM TERRISS AND WORLD FILM

In spite of the various reports circulated, and rumors to that effect, Tom Terriss wishes it to be known that he does not intend to leave the World Film Corporation to join any other, as may be seen from the following note:

"I would like to contradict the statement that has been issued of late that I am allied with the Gibraltar Films, Inc. Will you please take notice of this and oblige.

"TOM TERRISS."

ANOTHER LASKY STAR

Edith Taliaferro Signs Contract to Appear in Several Feature Productions

Edith Taliaferro, last seen here in "Tipping the Winner," at the Longacre Theater, was signed by General Manager Goldfish, of the Jesse L. Lasky Play Company, to appear in several productions for that concern, and left for the Coast studios Monday in company with Marguerite Clarke, Jesse L. Lasky, Blanche Lasky (Mrs. Goldfish), and Dustin Farnum.

Mr. Farnum will stop off at New Orleans long enough to secure a few atmospheric pictures of the Mississippi River Delta for use in the Lasky-Liebler production of "Cameo Kirby," which will be the Christmas release of the Lasky Company.

FITCH PLAY SCREENED

"The Straight Road," with Strong Cast, Next Famous Players' Release

"The Straight Road" is at last to be introduced to the motion picture screen, the Famous Players presenting the adaptation of the Clyde Fitch play, Nov. 11 is the date set for the release of this feature, which is in four parts.

Gladys Hanson will be seen in the leading role of "The Straight Road," portraying the character of Moll O'Hara, the girl of the slums who rises above the mire of her squalid environment to make a tremendous sacrifice.

The star is supported by a capable cast, including William Russell, Ivy Sheperd, Arthur Hoops, and Lorraine Huling.

EVELYN NESBIT THAW IN "THREADS OF DESTINY."

Five-Part Feature Produced by the Lubin Company.

CUP FOR "LITTLE MARY"

Australian Photoplay Followers Send Loving Cup and Autograph Album

Mary Pickford was the recipient of one of the most unusual tributes of her career last week when the formal presentation was made of a silver loving cup and autograph album sent to their favorite by the people of Australia.

The presentation was made at the Famous Players Studio while a scene was in rehearsal. Daniel Frohman, of the Famous Players, stepped on the stage, interrupted the scene, and then presented Mr. Johnson, the local representative of the Australasian Film Company, Mrs. Johnson, his wife, and Miss Duffey. Mrs. Johnson first presented a bouquet of orchids as a token of personal appreciation, after which Mr. Johnson presented the cup and album, remarking that "when one stopped to think that thirteen thousand persons had walked voluntarily up to the desk to drop their pennies in the bowl and to sign the album, and had done so because they felt that they were expressing directly to Miss Pickford their warm-hearted admiration, one would realize the millions of friends she had made throughout the wide world by expressing to them, in the silent language of the screen, her universal message."

Miss Pickford, after a slight embarrassment, during which her radiant smile threatened to be curred into tears, answered that "through you I thank Australia for making me the happiest girl in America." The picture which was made of the scene will be sent by the Famous Players to Australia, where it will be shown to the people who helped make the occasion possible. It was explained that the idea was started by the J. D. Williams Company on the occasion of the showing at their house of "Tess of the Storm Country."

The album containing the many names is inscribed with the signatures of the Mayor of Sydney, and the Town Clerk, and bears, moreover, the great seal of the City of Sydney.

NEW FILM COMPANIES

Infant Organizations Still Keep Coming Into the Film Field

ALBANY (Special).—The following companies have filed their papers of incorporation with the Secretary of State:

Beaded Film Company, motion pictures and theatrical business; $2,000; Harrison and Edward Prista, Benjamin Weiss (by attorney, E. Newmann, 160 Broadway, New York city.

Exhibitors' All Feature Film Company, Albany; $15,000; Edward Butcher, Martha L. and E. L. Carson.

Alco Films, $5,000; M. C. Goldman, S. R. Anderson, Edwin August, 130 West Forty-fifth Street.

New York Alco Service, $25,000; Abram Cantor, U. S. Hill, H. B. Dasziger, 316 West Ninety-fifth Street, New York City.

Terwilleger & Shackett Corporation, Albany, motion pictures, $10,000; E. V. Heaton, C. L. Shackett, F. G. Terwilleger.

Federated Film Corporation, $10,000; A. Hovey, E. Bniwinkel, J. M. Flynn, 134 West Forty-sixth Street, New York city.

Montgomery-Moore Film Corporation, $10,000; A. Cantor, U. S. Hill, H. B. Dasziger, 316 West Ninety-fifth Street, New York city.

International Moon Screen Company, cinematograph screens, films, $10,000; M. Stein, M. Kawinsky, E. Mueller, 207 East Fifty-second Street, New York city.

Atmospheric Screen Company, motion picture screens, $10,000; A. Lipschee, W. A. and G. Schacht, 825 Lafayette Avenue, Brooklyn.

La Lux Producing Company, motion pictures, $5,000; A. C. Snyder, H. Noble, C. W. Turner, Englewood, N. J.

Worcester Motion Picture Company, $50,000; E. C. Goodwin, H. G. Fisk, H. A. LaPaugh, 52 Broadway, New York.

Capital increase: Kinetophote Corporation, New York, $5,000 to $2,000,000.

VIEWS FROM THE BATTLE FRONT

The Hearst-Selig Pictorial No 69, which was released last Monday, contained, among pictures taken in America, many striking views of the ruins of the city of Louvain.

The pictures, which were taken after the German occupation, show with a wealth of detail the shattered Hotel de Ville, churches, libraries and many other famous structures. The German troops are seen on guard, and lastly they are shown marching through the streets to their destination beyond the city.

COMMENT AND SUGGESTION

THE OPEN MARKET

THE open market is with us. "No man with a good picture need worry about finding a market," said one of the factors in a recently formed programme to us the other day. "In fact, any one willing to invest enough money can start out to-morrow, get a good story, a capable director and real players, and go right on producing his picture with never a thought to his market. If he has the goods, a picture more than ordinary, there isn't one of the programmes that won't grab at the chance to release the film." All of this is to a large extent true, if one places true emphasis on the fact that the person attempting this method of entry into the film field must know the twists and turns of the game and his picture must be far above the average.

So the open market is here. The producer need not worry about his outlet, the exhibitor never had greater latitude in choosing his attractions, nor less irksome or binding contracts. But is the open market here to stay, or will the natural evolution bring a more closely bound market than ever?

There are two ways of viewing the situation, both of which result in a belief in a retroaction, a gradual narrowing down of the field. Brisk competition is certain, and since quality alone can live through the struggle, the "survival of the fittest" will mean a survival of the few, for only a few are fit. One film man of our acquaintance explained it this way a few weeks ago: "Within a few years you'll find it all back again in the hands of four or five big interests, with the little fellows merged into one of these organizations or dropped by the wayside. The companies that have the financial resources to "stand the gaff," the firms with the commercial ability to meet the changing business conditions of the picture field, and alert enough to keep pace with the public's desires in the matter of pictures, will last, and you'll find them very few. The pendulum is going to swing back, and leave us four or five mammoth organizations."

That is one way in which the open market may pass away. Another is contained in the frequently-heard rumors that a well-known manufacturer has succeeded in completing certain inventions, which, by being handled in the manner of the original motion picture patents, will result in a considerable advantage to the group with which he is allied. Dame Rumor goes on still further to say that we will then have this combination signing contracts by which no other organization's pictures may be shown on the same programme with theirs.

HOW MANY THEATERS?

STAND UP, exhibitors, and be counted. One publisher says there are only seven or eight thousand in your ranks. He ought to know, because he is figuring from his circulation lists. Another says that you number eighteen thousand, and he seems able to prove it. Just to help along the excitement we are going to enter the arena with a few thousand exhibitors of motion pictures that the statisticians seem to have neglected almost entirely.

AL. LICHTMAN recalled these thousands to our mind last week when he said, after using up several mileage books in cross-country travel, "There is hardly a theater in the country formerly devoted to one-night stands and dark when there was no regular stage attraction that does not keep its doors open every day in the week now with motion pictures the attraction." Here are thousands of playhouses that will still be found listed in the theatrical guides as "legitimate houses," when, as a matter of fact, the screen holds sway in them all but one night of every week. They offer a rich market, for in the majority of cases these theaters will be found to be the largest and best equipped in the respective cities. This class alone makes the figures of one claimant that there are only eight thousand exhibitors of motion pictures look somewhat awry. And, if we may be pardoned for injecting a personal note in passing, it might be mentioned that to these exhibitors the trade paper devoted solely to motion pictures means nothing. Their interest in the life of the theater still remains, and it is THE MIRROR alone that can give them complete satisfaction by keeping them entirely up-to-date on the developments of both stage and screen.

BETTY HARTE, APPEARING IN VICTORY FEATURES.

THE CHIMES OF NORMANDY

BY the Chimes of Normandy we do not refer to the standard opera, but to the chimes of the anvil chorus in Photoplayland. They are collectively and individually chiming in with suggestions and objections all calculated to reform and to uplift an Art which has learned to walk sturdily alone, thank you!

The United States Senate, while not in official session, went through all the motions of law-making for the benefit of the camera man. For the time being the Senators, members of the gravest and most dignified of deliberative bodies, became motion picture thespians. They entered enthusiastically into the spirit of the performance, and the resultant film is expected to be a convincing example of the cinema art.

There is nothing objectional in the exhibition of the film in the motion picture theaters. The people who pay the staid Solons, who present them with their flowing togas, are certainly interested in the government of the free and the brave. Americans who are earnestly interested in government may never be able to journey to Washington, and the presentation of the working methods of the national lawmakers should serve an educational purpose.

And then the chiming of the hammer wielders—the Chimes of Normandy, as it were! Indignant protest has been made against the "violation" of the Senate's dignity. Some of the Senators, suffered to remain, perhaps, in the Halls of Congress, because of the forebearance of their constituents, have voiced their disapproval of the "outrageous burlesque." A writer to the New York *World* calls the motion picture exhibition a disgrace to the nation, and a substantiation of European claims that Americans are without dignity. Such protests are neither impressive nor well-founded. Neither the government nor the people will be harmed by giving all the people an opportunity to see their government in action—their paid servants in the performance of their duties.

The only error made was that a time exposure was not taken.

And then along came a clergyman the other day who, from his pulpit, said that three-fourths of all the pictures he had witnessed were simply "animated dime novels." The well-meaning parson failed to say how many pictures he had seen, and his criticism therefore has no extensive weight. A large percentage of the motion picture output is now comedy, and many weekly subjects are scenic or topical. Domestic dramas abound and the minister must have selected his subjects with great care to find three out of four of them cheap, sensational stories. The day of the story with the low appeal is practically gone. Historical subjects are being produced worthy of presentation in the public schools. They are thrillers, to be sure, and romance may run through them all, but they may teach reverence for the flag, respect and admiration for the heroes and the veterans. Not one-tenth of the entire product of the regular film makers deserves to be classed with dime novel literature.

The Chimes of Normandy!

And this "dime-novel" picture. To our mind it is like manna in the wilderness to the fond parents who wish to guide the children's courses of reading. What has the "dime-novel" picture, so-called, accomplished for young America? Where are the penny dreadfuls of the "Old Sleuth," "Nick Carter," "Diamond Dick" type which were wont to stir the blood of the juvenile? Alas, since the advent of the filmed detective story the hay-loft is deserted, the attic is no longer popular, and the large geography in the sixth grade, public schools,

MARGARITA FISCHER,
Of Beauty Films.

is no longer a hiding place for "blood and thunder" literature. The youngster has time for the "Do and Dare" literature during evenings at home, and when he wishes a spice of mystery he visits the motion picture theater with Pa and Ma. POE, CARBOURI, LECOQ, SHERLOCK HOLMES, and BILL BURNS have delighted to do honor to Young America with photoplays exciting and yet moral; the yellow-backs no longer adorn the newsstands shelves in plenitude; the cheap melodramatic playhouse no longer gathers in the boys' sheckles; despite the vaporing of the long-haired reformers, despite the Chimes of Normandy, the "animated dime-novel" deserves a niche in the Hall of Fame.

And so let us list no longer to the chimes of the would-be reformers, for people in every walk of life are attracted by the motion pictures. The rich and the poor, the old and the young, the learned and the unlearned, are finding pleasure and profit by the educating and uplifting influences of the newer art. Broader educational advantages are being offered by the motion picture, and the moral status of society is being immeasurably elevated. Not only are public schools utilizing motion picture cameras, not only are public libraries opening their doors to motion picture literature, but the latest idea is to teach the Sunday school lesson, Sunday morning, via the motion picture route. It is an ideal plan, and will coax little Johnny into Sunday school even when Yuletide is far, far away. Fewer men, particularly among the laboring classes, spend their evenings in the grog shop, and this fact is directly attributable to the influence of the motion picture theater. By united effort, exhibitors in various parts of the country are elevating moral and educational standards, and the exhibitor is becoming a most potent influence for good in every community. Instead of being looked down upon, as was seemingly the custom a few years ago, Mr. Exhibitor has rightly become regarded as the leading citizen in public welfare work.

And it should reach the understanding of the diminished anvil chorus that the Chimes of Normandy are no longer popular. The sycophant must soon seek pastures new; the motion picture art is no longer the shining mark for the slings and arrows of misfortune, but is a recognized art, an important industry, and a dignified undertaking.

WILLIAM LORD WRIGHT.

ON THE PACIFIC COAST

Exclusive correspondence for THE MIRROR

LOS ANGELES (*Special*).—A burst of weather, followed by a burst of film speed, is the latest feature here. Old Sol, the Summer-maker, speeded up with three of the hottest days in the year right in October, the Summer having been cool. But the sunlight was rich for film use, and there was plenty of it. The appearance of this torrid wave in the Fall has left our New York and other Eastern friends in a daze, however.

With the constant increase of picture houses here, the attendance is increasing in an amazing manner. It is estimated the general capacity of houses has been augmented by 12,000 seats during the past seven weeks, yet exhibitors are enjoying better results than at any time during the past year. Even "Cabiria," which was an added attraction to all programmes, being given in a new auditorium, did not lower house averages, although the big spectacle played to overflowing crowds three weeks.

Lillian Gish says she does not know why she makes those curious motions with her hands. If she does not know why should we try to guess, even though admirers of the petite actress fire the query at us.

Harry Edwards, of the Universal, tried to star a gay tabby cat in a picture, but she proved too frivolous and escaped time after time. One day, in desperation, Harry doubled an aged, gray-whiskered Tom, which had more sedate habits, and completed the picture. Now the sight of a feline gives Edwards heart failure.

Dustin Farnum is due to begin work again in the Lasky studio. He loves the game and California.

Tom Mix was seated quietly at home a few evenings ago when he heard shrieks outside. The hero of many a thrilling rescue made a dash through the door when a bunch of husky ruffians pounced upon him, hog-tied the "hero" and carried him into the parlor. It merely was Tom's Selig bunch introducing themselves in a little surprise party for the benefit of the director. They enjoyed much food and presented Mix with a handsome belt before leaving. In response, Tom is said to have made the punkiest speech of his entire career. His throat was very much to the bad, from all appearances.

Director Burton King, of the Usona Company of mystery, is hard at work putting over a telepathy story written by W. M. Ritchey, the well-known photoplay author.

Henry Pathe Lehrman says the Los Angeles city jail is no place for a comedy director. Therefore, he is going to boycott the municipal hotel hereafter by operating his auto within the speed limit. Lehrman is an authority upon the whole subject and knows what he is talking about.

George Beban had a narrow escape from death while working under the direction of Thomas H. Ince in "The Italian," the new Ince feature. Mr. Beban was doing a scene on North Main Street when he fell from an automobile directly in the path of an approaching street car. The emergency brakes were applied and the car stopped within a few inches of the actor's head.

Shorty Hamilton is married. Without notice to any one at Inceville last Saturday, except Stanley J. Bingham and Miss Diana Carrillo, the eccentric comedian repaired to the home of Mr. and Mrs. Al. Spurgint, Los Angeles, and was wed to the daughter of the house, Miss Ethel Spurgint, whom "Shorty" had met six weeks previous at a social function.

Inceville was nearly destroyed by fire last week during the production of an underworld story under the direction of Scott Sidney. An entire set in a corner of the stage was ignited for the realistic effect and stage hands encountered more difficulty than they had anticipated in extinguishing the flames. Harry G. Keenan burned several fingers while working in the picture.

William S. Hart, the poted character star, has been placed under contract by Thomas H. Ince to act in and direct Inceville features.

Discontinuance of the contract by which Inceville had the use of the Miller Brothers' Western stock and equipment took effect last week, and now all the men and horses appearing in the Ince pictures will be those owned by the New York Motion Picture Corporation. More than one hundred and fifty head of horses and fifty cattle have been purchased by the company, to be used in all forthcoming Western productions.

Charles Bennett, seen so frequently during the past two years in important roles with the Vitagraph Company, is to direct for the Keystone in addition to his work as business assistant to Mack Sennett.

Lee Moran and Eddie Lyons, the great team of Christie's Nestor Comedy Company, were added to the picture gallery of fame by the press the past week. Both posed to beat the band when the photographer shoved the button. Whatdoyouknowaboutthat?

George Melford and his Kalem crowd are among those to arise early to work something different. So strong has this habit become that the whole bunch ate a Christmas dinner in Los Angeles a few evenings ago. They wore straw hats and Summer clothing, but the food was right up to tradition. The Kalem Company sent a fat check for the dinner last Christmas, but George has been so busy ever since he really never found time to open the pot until this time. Marin Sais and Douglass Gerrard were special guests at the feed. Miss Sais has been transferred to Marshall Neilan's Kalem Comedy Company in place of Ruth Roland, who has joined Melford to work in drama.

Mabel Van Buren is to be the woman—and the only one—in Lasky's "Girl of the Golden West" film. Miss Van Buren has reduced weight, and a wraith-like leading woman will flit about the many scenes.

Anthony W. Coldewey is preparing the scenario for the Crown City Film Company, a Pasadena organization, now making pictures.

Vacations seem to have a peculiar effect upon Richard Spencer, the Durable Dane of photoplay writing. The N. Y. M. P. C. editor returned from New York and other Eastern parts with real money. Not only that, he had a roll large enough to purchase himself a bellicose automobile guaranteed to give odds to a Mogul engine. Spencer does not thirst for victims and gore, but he wants to know he has the kick in his car as well as his stories.

Cora Drew, "Billie" West, and F. A. Turner have prominent parts in "The Tightwad," by W. M. Ritchie, while Wallace Reid is featured in the Majestic picture of heart interest. Donald Crisp is the producer.

Rollin S. Sturgeon, of the Vitagraph, has completed "The Little Angel" in five reels, in which Gertrude Short, eleven years old, starred. Ann Schaefer, George Holt, George Stanley, and William Raimas were principals.

Lillian Langdon, who came here from New York to play in pictures, injured her shoulder to such an extent that she is in the hospital.

W. B. WIRO.

HELEN GARDNER AND CHARLES KENT,
In "Sylvia Gray," New Vitagraph Theater Feature.

The TAINT

A 4-part American drama, made by Pathé, with a splendid cast and magnificent climax. An unusual plot which as it unfolds, develops ever a higher degree of excitement. The death of the villain who plunges over an embankment with a railway engine while trying to make his escape is a scene never to be forgotten. A top-notch thriller. Featuring Ruby Hoffman, Creighton Hale, and Edward Jose. 1-3-6 sheet posters.

Mother's Darling Little Boy

1 reel comedy by the All Comedy Films, Inc. A page taken from the life of a real boy, which shows the side that mothers never guess. 1 sheet posters.

In a Difficult Position and Whiffles' Nightmare

Two comedies on one reel. Fun by master merrymakers that's better than a tonic for any who are sick at heart. 1 sheet posters.

The Perfect "36"

A 4 reel uproar, with excruciatingly funny titles by Montague Glass. The story of a perfect cloak model—from clerks to boss she has them going. 1-3-6 sheet posters.

The Perils of Pauline

Pauline was the Pioneer in the field of serial film daring. She has naturally attained heights unapproached by any other character in film life and her profits are correspondingly large.

PAULINE SETS THE PACE FOR BOX-OFFICE RECEIPTS

THE PATHÉ Daily NEWS

The film of the hour—catches at white heat the public interest in today's events

ECLECTIC FEATURE FILM EXCHANGES FOR YOUR USE

For further particulars address your nearest branch.

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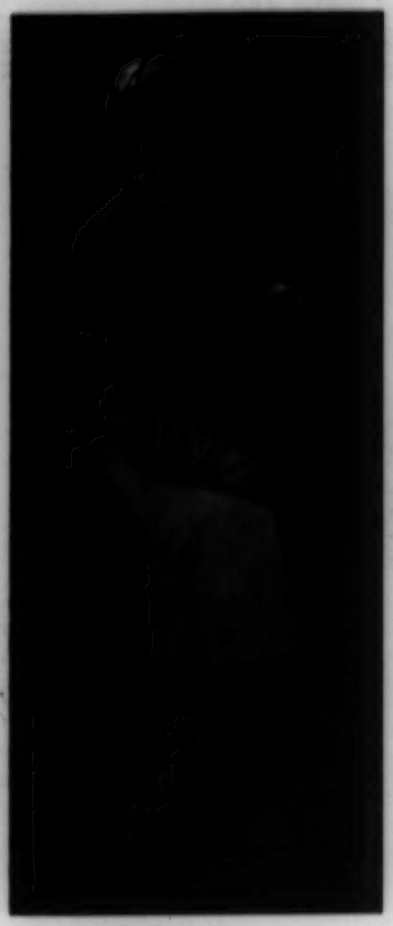
CHICAGO 5 So. Wabash Ave.	KANSAS CITY 925 Main St.		PITTSBURGH 710 Liberty Ave.	ST. LOUIS 3010 Locust St.
CINCINNATI 217 E. 5th St.	LOS ANGELES 114 E. 7th St.		PORTLAND 302 Burnside Ave.	SYRACUSE 214 E. Fayette St.
CLEVELAND 623 Prospect Ave., S. E.	MINNEAPOLIS 4th & Hennepin Sts.		SAN FRANCISCO 57 Turk St.	WASHINGTON, D. C. 7th & E. Sts., N. W.

The Eclectic Film Co.

110 W. 40th St. New York City

"The Cream of American and European Studios"



MYRTLE STEDMAN.

Myrtle Stedman, of the Bosworth, Incorporated, was chosen by Jack London and Hobart Bosworth as a perfect type for the London pictures in which she has taken the leads. Miss Stedman has reached a position among the most popular actresses on the screen, duplicating in motion pictures her success on the legitimate stage and in opera.

Miss Stedman still keeps up her singing, and is a welcome addition to the concert platform in Los Angeles, where her sunny disposition has won for her a host of friends.

LASKY WINNER HERE

Blanche Austin, Victor in Dayton Contest, Here for Dramatic Course

Blanche Austin, winner of the contest conducted by the Lasky Company in collaboration with a Dayton newspaper and the Exhibitors' League at the recent Dayton convention, has arrived in New York to commence her course under the tutelage of David Belasco, preparatory to securing an opportunity to play in a Lasky feature.

At the convention a free course in the dramatic art was advertised for the girl who should be selected among the applicants as having the most attractive features from the standpoint of the screen. Blanche Austin, a seventeen-year-old Dayton girl, who until her selection was working in a Dayton manufacturing plant, was the fortunate one. The judges were David Belasco, Jesse L. Lasky, Cecil B. De Mille, and Samuel Goldfish.

The course will consist in visiting the different Belasco attractions, attending Belasco rehearsals, with some advice from Mr. Belasco himself, after which Miss Austin will go to the Jesse Lasky studio at Los Angeles, Cal. Here she will be given an opportunity in some of the Belasco plays or other productions which the Lasky Company has under way.

FILM "OLD HOMESTEAD"

Famous Players Get Rights to Denman Thompson's Great Success

"The Old Homestead," one of the best known theatrical successes of the age, will be placed on the motion picture screen by the Famous Players Film Company. The Zukor organization is now making preparations to stage the film production among the scenes in New Hampshire that suggested the play to its author.

The contract for the motion picture rights to "The Old Homestead" was executed by the Famous Players with Frank Thompson, son and heir of Denman Thompson, through the agency of Clarkson P. Ryttenberg. For many years Mr. Thompson refused to listen to proposals from motion picture companies for the rights to his father's play, only consenting finally after viewing the manner in which the Famous Players had adapted so many other successes to the screen.

WITH THE FILM MEN

There is so much picture advertising copy, good, bad and indifferent, these days, that one is apt to miss some good stuff, scarce as it is. I must confess that it took an outsider to call my attention to some of the most convincing picture advertising I have ever seen—Straight From the Shoulder Talks, by Carl Laemmle. These talks bear the ball mark of an advertising expert, convincing, good, plain English and a punch clear through. The sad part of it is that they appear in a house organ instead of in some of the trade papers, where they would be read by people who do not already use "That Universal Program."

M. A. Neff, late president of the Exhibitors League, has been in New York for some time organizing a new feature producing company.

Swapped a few stories the other day with a husky Texan, G. W. Slater, who handles the Alco programme from Dallas. If all the purchasers of the Alco service are of this type, he is decidedly a live wire, their success is certainly assured.

Nicholas Power, who has probably done more to perfect the projection of motion pictures than any other man, celebrated his sixtieth birthday last Wednesday. The Mirror wishes Mr. Power many more happy years of usefulness and extends the hope that he may be the man who makes the discovery which will revolutionize the picture—stereoscopic projection.

The esteemed, as it were, *Evening Mail* comments on a storm produced in "Shore Acres" as being the biggest ever, and concludes by saying, "It was produced by Augustus Thomas." Well, we all know that Thomas is a great producer, man of letters and politician; but if he produced that storm he makes old King Canute look like 30 cents.

Don't often hear from "Len" McChesney, over at Thomas A. Edison's plant; but when we do he always has something pleasant to say. Read this:

"Dear Fred: On Wednesday, Nov. 11, we shall release a picture entitled "Andy Falls in Love." In the early scenes of the story, Andy handles a copy of The Dramatic Mirror in such a way that it comes up pretty close to the camera. I thought this might interest you, and show that the 'D. M.' is coming along these days in pictures. Yours cordially,

"L. W. McChesney."

Hugh Hoffman, advertising manager of Alco, pulled a good press-agent "stunt," last week, by inserting an "ad" in several of the daily papers calling for an office boy who was red-headed and had freckles. The response made the Alco offices look like an animated brick yard. There were long boys, short boys, fat boys and lean ones; and all brick-topped.

They swarmed through the offices, had a moving picture taken; and finally, leaving two lucky ones behind, filed out, threatening to sue the company for $5 each for their services as actors!

Several of the dailies fell for the story.

F. J. B.

SELIG'S PUBLICITY AID

Success Meets Plan of Collaborating with Local Newspapers to Aid Exhibitors

The Selig Company has tried out a new plan for booming the booking of certain features, for which success is claimed. Having considered the additional notoriety which the simultaneous showing of the "Kathlyn" pictures and their serial printing in the newspapers brought, the company decided to try the plan on lesser features.

Miss Kathlyn Williams, who is a clever writer, prepared a novelette to be printed in about six instalments of her jungle story, "In Tune With the Wild," which were sent to the different exhibitors who were instructed to have these commence in their local papers about a week before the date when they had booked the picture. The newspapers were glad of the extra advertising and readable matter, and the exhibitors profited by the increased number of patrons whom they handled.

Two other special features have been released under similar circumstances since that time, each with marked success, "Chip of the Flying 'U,'" and "The Fifth Man." The next to be released in November is entitled "The Story of the Blood-Red Rose."

FAVORITE PLAYERS' SECOND RELEASE

"The Man Who Could Not Lose," by Richard Harding Davis, and the second release of the Favorite Players' Film Company, is now nearing completion, and the friends of the company are enthusiastic over the prospects for the production. The story, which was adapted to the screen by Robert A. Dillon, has a racetrack and theatrical tinge, and in one scene hundreds of extras are seen to represent the audience and the characters appearing in a theater. Carlyle Blackwell plays the leading role.

The E. E. Fulton Company, of Chicago, which travels under the "Fulco" trademark, has just issued the fifth edition of its catalogue, a complete list of every device or apparatus that maybe of use to motion picture exhibitors. It is to the picture trade what the Montgomery Ward or similar catalogues are to the farmer or those living away from the metropolis. In purchasing complete outfits such a compendium is undoubtedly a great timesaver.

Adele Farrington
in
The Country Mouse

A rippling comedy, replete with stirring social and political scenes. A film portraying graphic phases of every-day American life, from Farm to Senate.

A typical Drama of Love, Politics and the Home—the making of a Statesman—the awakening of a Woman.

A motion picture of highest quality, appealing to the great American public.

BOSWORTH INC.
LOS ANGELES

Released November 23rd through the Paramount Program

ALFRED VOSBURGH
DIRECTION ULYSSES DAVIS
VITAGRAPH

Registered
OUR NEXT RELEASE
Mrs. THOMAS WHIFFEN
The Grand Old Lady of the American Stage
Now Scoring a Tremendous Success at the Lyceum Theatre, New York
IN
"The Beautiful Adventure"
IN A FIVE-PART PHOTOPLAY
"HEARTS and FLOWERS"
A Thrilling Drama of Love and Sacrifice
STATE RIGHT BUYERS
who are looking for exceptional features will secure their territory AT ONCE.
COSMOS FEATURE FILM CORPORATION
126 West 46th St. New York

PEARL WHITE
in
"The Perils of Pauline"

MOVING PICTURE SCENARIOS
We are in the market for one and two reel comedies and comedy dramas.
Submit in typewritten form to
J. C. BROWNELL, (Dept B.)
103 Lawrence Avenue, Dorchester, Mass.
HOLLAND FILM MANUFACTURING CO.

SALLY CRUTE
Leads Edison
in "Mother and Wife"

STUDIO GOSSIP

ANNA Q. NILLSON, who is seen above in one of her latest photographs has not been seen on the screen as often as her followers would wish, owing to a spell of illness from which she has now entirely recuperated. The former Kalem player is now preparing to step before the camera once more, and will probably have definite plans to announce very soon.

THROUGH AN ERROR of the company releasing the picture, the name of A. O. Huhn was omitted from the cast of "The Path Forbidden," as given in a recent issue of THE MIRROR. Then in writing a caption under a scene from the picture we had Gordon De Maine designated where Mr. Huhn should have been given the credit.

THE VITAGRAPH COMPANY has reports that some person resembling Anita Stewart has been impersonating the Vitagraph player and securing recognition at theaters and receiving many attentions which have encouraged the young lady to make capital of it wherever possible. Another case of the kind came to the Vitagraph Company's notice from Connecticut. A 'phone message from a city in that State informed the company that John Bunny was advertised to appear in that city, and it was asked whether it was the real Bunny. At the time Mr. Bunny was playing a Western circuit and is still in that section. It can't be possible that there are two men in this world wearing the John Bunny features.

"THE ROSARY," the Selig feature, is now under way. Director Colin Campbell, with Wheeler Oakman and Charles Clary, have concluded some of the exterior scenes at the same time that Kathlyn Williams is at work on the interiors.

WINIFRED ALLEN, formerly of the Edison Company, has been engaged by the Excelsior Company to play a prominent part in their next production, "The Under Trail." Miss Allen was selected for the part by William H. Wright, treasurer of the Excelsior Company, after he had interviewed over a hundred applicants for the engagement.

VITAGRAPH'S NEW BILL

"Sylvia Gray," with Helen Gardner, and Three-Part Burlesque the Attractions

In conformation with the recently announced new policy of presenting a new bill every two weeks, Monday saw a change at the Vitagraph Theater, "Sylvia Gray" and "The Fates and Flora Fourflush" opening a two weeks' engagement. In addition, the regular daily releases of the Vitagraph Company are shown.

"Sylvia Gray" is a four-part psychic drama marking Helen Gardner's reappearance under the Vitagraph standard. The story has been written and produced by Charles Gaskill. Among those included in the strong cast are Charles Kent, Mary Charleson, Charles Eldridge, Gladden James, Charles Dietz, Arthur Ashley, Evelyn Dumo, Phyllis Gray, and Edward Elkas.

In "The Fates and Flora Fourflush," the Vitagraph Company returns to the type of rattling burlesque comedy that made the early bills at the Broadway playhouse so popular. The picture burlesques the numerous mystery and peril serials. Charles Brown is the author, in collaboration with other Vitagraphers. In the cast of "The Fates and Flora Fourflush," which was produced by Wally Van, are, Clara Kimball Young, Charles Brown, L. Rogers Lytton, Templer Saxe, and George Stevens. It is in three parts.

Full reviews of both pictures will appear in next week's MIRROR.

CINES CONTEST WINNERS

Parisian Gets First Prize in International Scenario Contest—Other Awards

The Cines Company of Rome, Italy, announces that Maurice Magre, of Paris, won first prize in the international scenario contest which closed recently. The title of the winning script which carried with it a cash prize of $5,000, was "The Tresor of Rampshite." The second prize was captured by Messrs. A. Jondola and J. Dictalevi with "Leonardo Da Vinci." The third, fourth and fifth prizes were awarded as follows: "The Black Christ," by Louis Fest, third prize; "The Sale of Truth," by J. Coste, fourth prize, and "The Nightingale," by L. Montecchi, fifth prize.

A number of other scenarios received awards of $100, while a larger quantity were paid for at regular rates.

TALIAFERRO ON SCREEN

Mabel Will Appear in a Screen Production of "The Three of Us"

Just as her sister, Edith Taliaferro, announces that she has surrendered to the inducements offered by the Lasky Company to appear on the screen, Mabel Taliaferro comes forth with the statement that she will also play before the camera, having signed a contract with the B. A. Rolfe Photo Plays Company.

Mabel Taliaferro will make her screen debut in "The Three of Us," from the pen of Rachel Crothers, and originally produced at the Madison Square Theater. The picture will be released on the Alco programme.

ALCO EXCHANGE NEWS

C. A. Taylor, one of the pioneers of the film game, is traveling through New York State, booking attractions for the Alco Company.

Edward M. Saunders, who was general manager of the Universal Exchanges of New York and Boston, is with the Alco Company as manager of its New York exchange.

G. T. Ames, former assistant manager, with the Mutual Company, has joined the Alco Company in the capacity of special representative in New York.

G. W. Slater, who is head of the Alco Film Corporation of Texas, with headquarters at 1902 Commerce Street, Dallas, Tex., is in town preparing for the coming Interstate convention, for which he predicts a big success. The Texas exchange takes in Texas, Oklahoma and Arkansas.

A new addition to the Alco group of exchanges is the Alco Film Service of Denver. This newest addition takes in territory embraced by Colorado, Wyoming, Utah, and New Mexico.

SEEN IN "RIP VAN WINKLE"

In addition to Thomas Jefferson, who will play the lead in the screen production of his father's play, "Rip Van Winkle," released by the Alco Company, Gertrude Robinson and H. D. Blakemore are other members of the old cast who will also be seen on the screen. Miss Robinson played Little Meenie fifteen years ago with Joseph Jefferson, and now on the screen she is playing the grown-up Meenie. H. D. Blakemore was Nick Vedder with the elder Jefferson, and plays the same role before the camera.

NEXT EXCELSIOR FILM

"The Under Trail," from the pen of Anna Alice Chapin, will be the next production of the Excelsior Company, the players now being at work on the picture at the Lake Placid studio. Miss Chapin is the author of "The Eagle's Mate," in which Mary Pickford scored so strongly. Like the former story, it deals with the Blue Ridge Mountain country.

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SELECT PHOTOPLAY PRODUCING CO., 110 W. 40th St., N. Y. City, featuring original stars in plays.

PROGRESSIVE MOTION PICTURE CO., Times Bldg., N. Y. City, featuring HARRY CAREY.

Releases

"The Key to Yesterday"
Released, Oct. 12 by Favorite Players Film Co. From book by Chas. Neville Buck, with Carlyle Blackwell in leading role.

"The Path Forbidden"
Released Oct. 19 by Excelsior Feature Film Co. From book by John B. Hymer, with Octavia Handworth playing the dual role of the twin sisters.

"At the Old Cross Roads"
Released Oct. 26 by Select Photoplay Producing Co. Arthur C. Alston's famous play, with Retha Williams, the original star, in the leading part.

"McVeagh of the South Seas"
Released Nov. 2 by Progressive Motion Picture Co. A story of daring and action, featuring Harry Carey.

"The Hoosier Schoolmaster"
Released Nov. 9 by Masterpiece Film Mfg. Co. Featuring Max Figman and Lolita Robertson in Edward Eggleston's immortal story.

"The Man Who Could Not Lose"
Released Nov. 16 by Favorite Players Film Co. From book by Richard Harding Davis, featuring Carlyle Blackwell.

"When Fate Leads Trump"
Released Nov. 23 by Excelsior Feature Film Co. From book by John B. Hymer, with Octavia Handworth in leading role.

NOTE: The above program is ON FILM and not ON PAPER. All the subjects advertised have actually been produced and are ready for exhibition. Watch for list of subjects completed and in preparation.

Exchanges

ALLIANCE FILM SERVICE, 118 Fourth Ave., Pittsburg, Pa. A. A. Weiland, Mgr. Ohio, Western Pennsylvania and Western Virginia.

ALLIANCE FILM SERVICE, 18 Chapin Block, Buffalo, N. Y. M. F. Tobias, Mgr., New York State.

ALLIANCE FILM SERVICE, 128 West 46th St., New York City. New York City, Connecticut, Massachusetts, Vermont, New Hampshire and Maine.

ALLIANCE FEATURE FILM SERVICE, controlled by Mecca Feature Film Co., 130 W. 46th St., New York City. Northern New Jersey.

ELECTRIC THEATRE SUPPLY CO., Vine and 13th Sts., Philadelphia, Pa. Southern New Jersey, Eastern Pennsylvania, Maryland, Delaware, District of Columbia.

APEX FEATURE SERVICE, 417 Rhodes Bldg., Atlanta, Ga. O. P. Hall, Mgr. Virginia, North Carolina, South Carolina, Georgia, Florida, Alabama, Mississippi, Tennessee and Louisiana.

APEX FEATURE SERVICE, 311 Andrews Bldg., Dallas, Texas. M. Levison, Mgr. Texas, Arkansas and Oklahoma.

CELEBRATED PLAYERS FILM CO., 64 W. Randolph St., Chicago, Ill. Illinois.

NAT. A. MAGNER CO., Pacific Bldg., San Francisco, Cal. California, Nevada, Arizona.

CO-OPERATIVE SERVICE CO., Indianapolis, Ind. E. H. Reicot, Mgr. Indiana and Kentucky.

NOTE: As this advertisement goes to press we are concluding negotiations with exchanges for the balance of the territory.

Alliance Films Corporation

126 W. 46th Street
Leavitt Building New York City

FEATURE FILMS OF THE WEEK

ARBUCKLE IN ADE PLAY

Comedian Seen to Advantage in Famous Players' Production of "The County Chairman"—A Biograph Feature

"THE COUNTY CHAIRMAN"

Adaptation of George Ade's Play of the Same Name. Produced in Four Reels by the Famous Players Film Company and Released by Henry W. Savage on the Paramount Programme.

The Honorable Jim Hackler ..... Maclyn Arbuckle
Sassafras Livingston .... Willis P. Sweatman
Tillford Wheeler ..... Harold Lockwood
Lucy Rigby ..... Daisy Robinson
Elias Rigby ..... William Lloyd
Mrs. Rigby ..... Helen Aubrey
Lorena Watkins ..... Mabel Wilber
Chick ..... Amy Summers
Joseph Whittaker ..... Wellington A. Playter

The romance, the comedy, the thoroughly human quality of small town politics before the personal element gave place to secretive caucuses and smooth running machines, were delightfully expressed in George Ade's "The County Chairman." Political methods have changed since Mr. Ade conducted the campaign of the Honorable Jim Hackler, that most picturesque of bosses. The Sassafras Livingstons of to-day no doubt are receiving steady incomes as Pullman car porters, and the Elias Rigbys are operating in the dignified security of official positions. The handshaking, baby-kissing, cigar-distributing appeals of old are giving place to more subtle tactics, and the charm is departing from politics. There is little these days to inspire another "County Chairman." It should be preserved as a convincing record of a phase of American political life rich in comedy material.

The film version of Mr. Ade's play is a surprise. Even allowing for the presence of Maclyn Arbuckle and Willis P. Sweatman in the cast, it is a more effective work than one might expect, for comedy has a way of becoming lost in transit from the stage to the screen. New York offers no better test of a picture than the Strand Theater on a Monday afternoon, and it is on the result of such a test that the producers may claim a complete comedy success. So much that is mere burlesque, or at best pretty broad farce, comes under the head of comedy in photoplays that it may be worth while to note the absence of conventional farcical tricks in "The County Chairman" and the presence of life-like humor in character drawing.

Unquestionably the capital accompaniment supplied by the Strand Orchestra added greatly to the appeal of the picture, but it would be an injustice to minimise the sterling qualities of the story, the production, and the acting on that account. All that this film really needs is a projection machine, a screen, and an audience ready for an hour's entertainment.

To begin with, there is a very detailed reproduction of small town life during the epoch of high bicycles, some fifteen or twenty years ago. Jim Hackler and his political rival, Elias Rigby, are the outstanding figures against a background of typical Yankees aroused from apathy by the prospect of a spirited campaign in which two of their leading citizens are bidding for favor. To Sassafras Livingston the rivalry means a bountiful harvest of cigars; to the townspeople in general it assures a fresh topic for animated argument, stump oratory and frequent employment for the band—a very strong lunged, discordant assemblage of musicians. Much of the humor in the picture is due to the clever handling of the scenes in which the excited populace is gathered around the standards of the rival leaders. One begins to believe that the choice of a district attorney at this particular election is quite the most important of all governmental questions, so successfully is the enthusiasm of the screen characters transmitted to the audience.

And the surprising part of it is that interest and suspense are maintained on a rising scale throughout the four reels. The almost continuous excitement is not permitted to flag, nor is the element of uncertainty removed until the votes have been counted and the numbers posted on a board in the town green mark the victory of Wheeler. Although a comedy spirit predominates, it will be recalled that the story of "The County Chairman" has moments of drama and touches of sincere feeling, for behind Jim Hackler's campaign is the determination to settle old scores with Rigby. To break a deadlock, Hackler nominates his young law partner, Wheeler, who is in love with Rigby's daughter. At the psychological moment in the campaign, the county chairman discloses a bit of rascality in his rival's past and in consequence is master of the situation.

Without any obvious exaggeration, Mr. Arbuckle makes an entirely natural character of Jim Hackler, as he did in the original stage production. Mr. Sweatman gets a quantity of comedy out of the role of Sassafras. William Lloyd is a convincing Elias Rigby, and performances too good to pass without mention are given by Mabel Wilber, Wellington A. Playter, and Daisy Robinson. The film is flawlessly photographed and tinted. D.

"MARTIN CHUZZLEWIT"

Two-Part Biograph Weekly Feature Adapted from the Novel by Charles Dickens. Released Oct. 20.

Young Martin ..... Alan Hale
Old Martin, his grandfather ..... Jack Drumier
Mary Graham, the latter's ward, Isabel Rea
Anthony Chuzzlewit, young Martin's uncle, Thornton Cole
Jonas Chuzzlewit, the latter's son, Edward Cecil
The Widow Lupin ..... A. C. Marion
Mark Tapley, her sweetheart .. Hector V. Sarno
Seth Pecksniff ..... Selden Powell
Mercy ..... Helen Hart
Charity, his daughter ..... Kate Toncray
Tom Pinch ..... Arthur Rankin

Trying to screen all of "Martin Chuzzlewit" in two thousand feet of space is about as possible as trying to give an idea of the book on a few inches of space on this page. The action of the novel is shown to a greater or less degree, the main love story of Young Martin, and the satirical tone in which Dickens penned his story is preserved in showing Old Martin laughing over the fulsome attentions of his cringing relatives; but much of the rest has been lost. The unlimited amount of detail is not found. The trip to America, one of the most interesting parts of the book, is treated in one scene where Young Martin and his friend Mark Tapley are seen viewing the horizon from the deck of a somewhat up-to-date ship. The Pecksniff family and its memorable peculiarities will only appeal to such as have read the story and remember it. This can also be said of much of the rest of the offering. A glimpse here and a snatch there, with the dramatic interest focused on the final death of Jonas Chuzzlewit. It is unfortunate, perhaps, for those who prepare to enjoy a half-hour's treat with Dickens that the incompleteness is as great as it is.

More than a fair amount of intimate acquaintance will be necessary to distinguish the characters. There are many dressed alike and all acting in imitation of the caricatures which Dickens penned rather than as true human beings. Not only a thorough introduction but an intimate knowledge is necessary where one is hurried so precipitously into the strife of action.

Nor are the settings above reproach. Exteriors were quite like the concrete houses of to-day, unless one is to image that architect Pecksniff designed some very superior structures for himself and the rest of his family.

Yet, despite its many faults, the atmosphere of Dickens surrounds it, with its pleasing characters, its human characters and its love of humanity and ultimate idealism. The subject has only been touched with the present attempt; one hopes that another attempt will go deeper and truer. An able cast is provided in which Alan Hale plays a capable lead. F.

BARBARA TENNANT AND O. A. C. LUND,
In "When Broadway Was a Trail," World Film Feature.

MACLYN ARBUCKLE STARRING IN "THE COUNTY CHAIRMAN,"
Produced by the Famous Players' Company and Released Oct. 26.

IN OLD NEW YORK

Novel Idea Presented in "When Broadway Was a Trail" Produced for World Film Co.

"WHEN BROADWAY WAS A TRAIL"

Five-Part World Film Corporation Drama. Written and Produced by O. A. C. Lund for Release on Oct. 26.

Priscilla Elliott ..... Barbara Tennant
Henry Minuet ..... O. A. C. Lund
Peter Minuet, the Dutch governor, Edward Roseman
Mistress Minuet, his mother ..... Julia Stuart
Salvation Hibbens ..... Lindsay J. Hall
Mistress Hibbens, his prim mother, Mary Navarro
Standish Hope, Mayor of Danvers, Alec B. Francis
Iroquois Chief ..... George Cowl
Time of Action, A. D. 1626.

After a wait of one hour after the time that the World Film Company's representative had promised the picture for review, this five-part drama of the early days of our own country was flashed on the screen, and to compensate the inexcusable wait which had been caused, projected the picture upon the screen at lightning speed.

O. A. C. Lund is the genius of the present production. He wrote the scenario, staged it and played the principal part in realistic style. His apparent acquaintance with the matters of which he treated was further reinforced by a visit to Salem and vicinity for his exteriors. There were many interiors in which there is a marked distinction in settings between the Dutch and Puritan settlements between which localities the plot oscillates.

It is indeed a pleasure to see a scenario story proper of such a length. Mr. Lund has sustained the pleasure in watching his play by means of absolutely correct settings, customs, mannerisms and characterisations. What would be an ordinary plot has been taken out of the ordinary as the result of his careful and intelligent staging.

The subject is one peculiarly our own. It links itself to an historical fact when it first shows the landing of Peter Minuet and the purchase by him for twenty-four dollars' worth of trinkets, of Manhattan Isle. A fade-away discloses the present downtown view of the same site. With the landing the little son is also shown giving the Indian chief a part of a valuable necklace as token of peace, which was thrown into the bargain with the twenty-four dollars.

A quick lapse of time exposes the young man, grown up, idling with the other youths in the hospitable Dutch settlement with its bibulous yet kindly souls. In direct contrast is the strict Puritan village where Priscilla—they are all named that, so it seems—is a help to her father. Her father dies and she loses that male protection which seems to stand between a woman and suspicion of witchcraft and other untold charms—the curse of spinsterhood. No small part of this was brought about by the prim, almost grim mother of the man who wanted to marry her.

Grain being short, the son, Henry, is sent by the Dutch Governor to the Puritan town, is wounded by the Indians but rescued by the chief, and he falls into the cabin of Priscilla, who nurses him back to health. Neighbors, hearing of his presence in her abode, come to investigate, but she hides him. She is then accused of witchcraft, and he, escaping but being caught, is placed in jail, in the cell next to hers. Both escape, but a pursuit by water wounds him, while he bids her travel on to the Dutch town and there await him. He is released from prison by the Puritans, who fear the wrath of the Dutch, and meets the girl, who has started back to meet him. The end finds them snowed in by a raging blizzard with their only friend, the simpleton, who decided to go to the Dutch settlement with him.

There are arrows, flintlocks, small artillery and swords as weapons. Many pets give the grimmer drama a softer appearance. There are also many fine examples of tinting which altogether help to give the offering its finished appearance. F.

THE PICTURE BUSINESS is no respecter of seasons, much to the frequent discomfort of the players. The other day found Miss Fischer, of the Beauty Company, looking more cheerful than might have been expected, bundled up in bed under a beating sun in the glass studio; and Mr. Garwood, of the Flying A Company, a little later wearing a heavy Winter overcoat at a temperature of ninety in the shade. Scenarios calling for bathing suits and babbling brooks and other coolish things would be mighty welcome to the participants these warm days.

"SHORE ACRES" ON SCREEN

All-Star Company Adapts Herne Play to Picture Purposes—A Three-Part Eclectic Feature

"SHORE ACRES"

Adaptation of James A. Herne's Play of the Same Name. Produced by the All-Star Feature Corporation in Five Reels. Scenario by Louis Reeves Harrison. Directed by John H. Pratt.

Nat ..... Charles A. Stevenson
Martin ..... William Riley Hatch
Helen ..... Violet Horner
Sam ..... Conway Tearle
Blake ..... E. J. Connelly
Captain Ben ..... Harry Knowles
Ann ..... Gladys Fairbanks

Play adaptations are having several very wholesome effects on the artistic advancement of motion pictures, and not the least of them are the limitations imposed. An author with a conscience is prevented from following the path of least resistance, the byways of which are strewn with a crop of melodramatic situations that may be picked up and used for peppery seasoning. Working without a model and with undeveloped characters that may be jumped into any convenient predicament, he can build up momentarily stirring climaxes and avoid the charge of being too tame.

But adapting a play such as "Shore Acres," in which characters and locale are distinctly marked, precludes, or should preclude, the inclusion of extraneous seasoning. In this instance the people at hand and the salient happenings in their lives were definitely outlined by James A. Herne. The task of Louis Reeves Harrison was to re-create these people for the screen; to alter incidents in the story without tampering with its spirit; to transmit through the new medium emotional qualities similar to those imparted by the play. Instead of picking up easy sensations, Mr. Harrison remained within the bounds of the original work and strove to make the picture interesting by reason of logical characters found acting out their little dramas on the Coast of Maine.

It is along these lines—the lines of a consistent interpretation of some phase of life and not a mere grasping for effects—that photoplays are advancing, and "Shore Acres" wins a place in the procession. At no time does it violate the spirit of the parent work. The scenes used in the development of the story have a foundation in the characters comprising the family circle disrupted by the selfish Martin Berry. Each member of the household is sharply defined, and when a clash comes, as it does occasionally, it carries conviction. That the dramatic moments are comparatively few in number for a five-reel production, is due, no doubt, to the nature of Mr. Herne's play, rich in sentiment and feeling, but not overburdened with physical action. Had "Shore Acres" been turned into a melodrama it must have been at the sacrifice of the very qualities that gave the play such a broad appeal. It reaches the sympathies if it does not stir the pulses.

The backgrounds are quite ideal for a picture of this description, affording as they do views of beautiful New England country, bordering on the sea that plays a part of almost equal importance in the careers of Nathaniel and Martin Berry and their families. Martin is influenced by the glib Josiah Blake to mortgage his shore acres with the idea of splitting them up into building lots for use by Summer residents. Blake also talks Martin into promising him the hand of his daughter Helen, despite the girl's love for the village doctor, Sam Warner. One of the dramatic incidents comes when Nat restrains his brother from shooting Sam; another when the doctor and the girl are headed for sea in Captain Wilson's boat. A storm has blown up and Martin tries to keep Nat from displaying the warning beacon in the old lighthouse. Scenes alternate between the boat tossed on the waves and the struggle of the brothers, the result of which may mean life or death for Captain Wilson and his passengers. The imperilled craft passes the reefs in safety, and Sam and Helen are free to live their lives as they choose. In the final reel we have a family reunion on Christmas Eve and a real old-fashioned New England Christmas Eve it is, with "peace on earth" supreme and Santa Claus likely to slide down the chimney any moment.

There is an abundance of quiet charm in the picture and much fine acting by Charles A. Stevenson in the lovable character of Nat, William Riley Hatch as the headstrong Martin, and Violet Horner as Helen. Miss Horner makes such a pretty and winning heroine that her appearances on the screen these days seem all too few. Other able performances add interest to this production, but these three may be expected to attract first attention. D.

"THE OLD FOGEY"

Eclectic Three-Reel Release Produced by Fred Wright for the Pathe Players.

The Old Fogey ..... Sam Cort
The Girl ..... Nell Craig
The Circus Manager ..... Walter Hitchcock
The Employer ..... M. O. Penn

The bleak existence of the old clerk in every-day life and the life he might have led are the constant contrast throughout the film. The old fogey, a clerk in the office of his employer, is invited by the latter's little girl to go to the circus with him. This at once brings up images of his youth when he went with his girl to the circus and how, through an accident, the girl met the ringmaster, with whom she became captivated and later left to lead the circus life with him. At the circus the familiar lion's cage and other details recall his own sad existence since that time and he would fain leave. In contrast we are shown the real life of the girl, now a hardened woman for whom most of the love her friend had shown has disappeared. Blows are part of her lot. It is with the changed character of the woman that one notices distinctly what other trend the play will take for a short scene intrusts the confidential clerk with $10,000 of his employer's money.

"The life he might have led" is the strong recurrent phase of the play. Even after her deplorable association has been exploded in his harsh treatment of her, he and she, in fadeaway effects, continue to image the other in the way they might have lived. She, the youthful thing of yore, of course, and he his youthful and less ungainly self.

There is no exceptional acting here, although every part is well taken care of. Each one fits nicely and unobstrusively into their assigned role. It is a smooth histrionic product with the actors interpreting the script rather than asserting their personalities.

The film places a woman's love paramount, for when she detects her companion flirting with another woman she uses every endeavor to win him back. She even revisits her old sweetheart and persuades him, after some coaxing, to lend her the money which belongs to his employer. Then after lending it he repents and follows to the siding car, which the new manager of the circus uses as his private car. There the woman with whom the circus man is flirting is at a supper party when he hides her at the advent of his wife. The latter has borrowed the money that she may repay a debt which he claims is pressing him, and which he says is the reason for his making love to the other woman as he claims that she has money. In the ensuing scuffle the other woman is shot, while the manager escapes. At the same time a lion creeps out of its cage and the lion and the man and the pursuing officers climb higher and higher in the flight over the mountain side. The lion finally leaps, landing on the fugitive, with whom he rolls to the bottom. Happiness then seems to open up its bright vista to the clerk who has waited.

The visions succeed in establishing a very real interest and connection with the past, which stands in dramatic value when the characters meet later on in the offering. Its presentation is of the best. F.

"THE OPENED SHUTTERS"

Four-Reel Gold Seal Drama for Release Nov. 17. From the Novel of Clara Burnham. Adapted by Lois Weber. Staged by Otis Turner.

Thinkright ..... William Worthington
Judge Calvin Trot, the judge .... Frank Lloyd
John Dunham, his junior partner, Herbert Rawlinson
Sylvia Lacey, the orphan ..... Anna Little
Edna Derwent, the heiress ..... Betty Schade
Miss Martha Lacey, dust fiend .... Cora Drew

A reason for "Universal" praise is that this offering attempts nothing sensational: on the contrary, it is a homily upon thinking correctly. That this affects our physical appearance and influences our action to a greater or less extent is the sermon which the author—Clara Louise Burnham—tries to preach.

Lois Weber, who adapted the book, has seen fit to take a good many of her scenes from the literal action, which in one or two instances might have been advantageously eliminated. On the other hand, she has managed to keep the spirit of the novel with its mental side uppermost. Characters are changed as the story progresses, they move in the way most families we know really do move and live, the little petty jealousies and all are there, and it finally ends in one of those ideal paroxysms of joy which find every one reconciled and content.

It might easily be thought that here was insufficient material for a dramatic production. It really is not a drama, but a treatise and an exemplification of a mental attribute carried out through quietly moving screen people. Once these are established they succeed ably in their mission.

Thinkright Johnson preaches the gospel of thinking pleasant things and living accordingly. He finds his orphan relation whom none of her relatives want and takes her to his farm to live with him. He manages to change her blackened looks to smiles and good nature. Even the heiress who she imagines is in love with the young fellow she wants turns out to be one of her good friends. The other characters of a mean tendency are also changed to good nature before the picture is over.

The spirit of the play is thus a very hopeful one. It has a decided message to convey and Otis Turner staged it in a fitting manner. F.

S. R. O.

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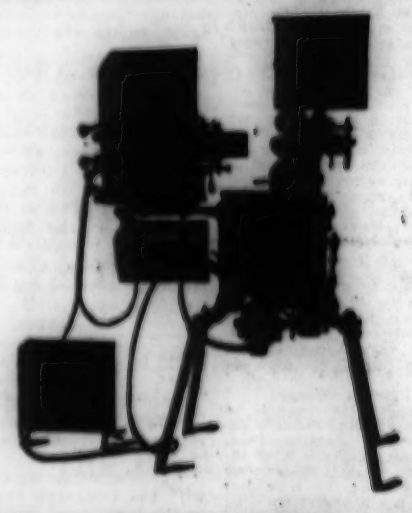

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"WHAT'S HIS NAME"

Max Figman and Lolita Robertson Featured in Latest Lasky Production

Five-Part Adaptation of George Barr McCutcheon's Novel of the Same Name. Produced by the Jesse L. Lasky Feature Play Company. Directed by Cecil B. De Mille.

Harvey ..... Max Figman
Nellie ..... Lolita Robertson
Uncle Peter ..... Sydney Deane
Best Man ..... Dick La Strange
Friend of Nellie's ..... Marta Carpenter
Fairfax ..... Fred Montague

George Barr McCutcheon's eclipsed hero fares worse than the usual run of unimportant men yoked to important women. He isn't even known as the husband of the beautiful Mrs. So-and-So. For many trying years, from the time he ceases to prepare soda-water for the residents of Blakeville, until he returns to his white linen jacket and his place behind the counter, the social pet of a country town is the "What's-His-Name" of New York, Tarrytown and elsewhere. There is humor and more than a little pathos in the position of the former soda clerk, who as the husband of a musical-comedy star hasn't even enough authority to discharge the cook. And the pathos strikes deeper because the character presented by Max Figman retains a fund of good, manly qualities notwithstanding the burden of indignities. One instinctively likes Harvey and sympathizes with him in a predicament that he couldn't very well avoid, granting the first mistake in acceding to the whim of his stage-struck wife.

In photoplay form, "What's-His-Name" tells a thoroughly interesting story, beginning in the gossipy atmosphere of a country drug store and quickly passing to the equally gossipy if less innocent society met "back stage" in a musical-comedy production. The scenes in a theater, of which there are many, are presented with much convincing detail to show the bloomer-clad chorus girls being drilled into unity of action, and later the spectacular results achieved by the finished article, set off against the glittering stage devices indispensable to musical comedy. A Los Angeles theater was used in obtaining realistic effects that would have been difficult to duplicate in a motion picture studio.

It is not, however, a picture of pretty scenes loosely strung together. There is plenty of variety in the atmosphere, but in passing from one location to another the characters always seem to be advancing the story to a climax—a popular climax, as it happens, based on the strength of mother love. What would playwrights do without it?

So great is Harvey's popularity in Blakeville that he could pretty nearly take his pick of the young women who gather around the soda fountain every afternoon. His bachelor uncle advises no marriage at all, but the clerk is certain that he has found in Nellie, the baker's daughter, an ideal wife. It is a bit difficult to make his earnings balance with the family expenses during the first three years of married life, and when a musical comedy company comes to town and Nellie is offered a place in the chorus at twenty dollars a week, the chance for unfamiliar luxuries seems too good to miss. They close the home, and taking their sweet little daughter, accompany the players to New York. This is the beginning of Harvey's loss of identity, under the humiliating vagueness of What's-His-Name.

Three years more find Nellie Duluth living the life of a musical comedy star, while her husband and daughter are comfortably installed in a house in Tarrytown. Nellie intends to visit them every week-end, but exclusive little supper parties and the attentions of Fairfax, a millionaire, leave scant time for trips out of town. Harvey is consistent in his love for Nellie, whatever her attitude toward him, and when he happens in on one of the supper parties he acts the part of an assertive husband by dispersing the guests, among them Fairfax. When the millionaire tries to buy the husband off with money, Harvey gives him a trouncing; but when Nellie announces that she is going to Reno to get a divorce that she may marry Fairfax, there is nothing for What's-His-Name to do save insist that Phoebe remain with him. Considerable feeling is displayed in the acting of these scenes, ending with the cast-off husband and child being turned out of the house and their weary pilgrimage back to Blakeville.

But in Reno, when Fairfax believes that Nellie is irrevocably under his control, he drops all mention of marriage, though expecting greater privileges than in the past. The actress promptly breaks off their friendship, and a telegram announcing the serious illness of Phoebe is enough to take her back to Blakeville and a reconciliation with What's-His-Name.

Mr. Figman is convincing and sympathetic in his playing of the clerk. Lolita Robertson is well cast as the country girl whose head is turned by flattery, and a delightfully natural and sweet little child plays the part of Phoebe. Fred Montague is a good type for the millionaire, and smaller roles are carefully handled. Theodore Roberts acts a character bit to good purpose.

D.

"THE BOOK OF NATURE"

Six Thousand Feet of Film Taken by Raymond L. Ditmar, Curator at the Bronx Zoological Gardens. Released by George B. Meeker.

That Paul J. Rainey and a subsequent set of pictures have not exhausted the field in which Nature's creatures played the roles we knew from time to time through a very interesting set of scientific subjects shown in half reels by the Pathe Company, depicting strange, and for the most part, unknown animals. The present series is a collection of such shorter subjects and an enlargement of them to six-reel length, shown wholly without written explanation, but with the very instructive aid of Raymond L. Ditmar's running remarks upon them. Mr. Ditmar intends to lecture in different places, using the pictures as illustrations. It is not difficult, though, to imagine the pictures explained by the usual printed insert.

Much trouble, we are told, was entailed in their making. To get a few feet of film was often the task of months or weeks. This one could guess, as where the dormouse is shown in his hibernating state, unwakable, and again alert the following Spring.

The views do not tire the eye, for most of the specimens shown are of a peculiarly unusual species. For instance in the group of mammals which is first taken up, the species shown are extremely rare or else of the nocturnal kind. From the mammals he went to the reptiles, and then took up the amphibian group, showing in some startling pictures the daily growth of the tadpole, until its final frog form. Lastly he devoted a reel to what he terms the "jungle circus." In this he brings together most of the species shown before, showing them in their droller moments. He seats the frogs and snakes as audience and has the rest of the performers go through their tricks. Most of these consist of athletic maneuvers of one kind or another. It is difficult to imagine what comedy would appear were it not for Mr. Ditmar's imagination and explanation of his "circus" subject.

The pictures are without doubt an invaluable addition to the scientific library of the world. The views are not simply inanimate photographs, but through patience the subjects have been brought into feeling at home in their surroundings and allowing themselves to be shown as they naturally are, not posing before a hostile eye.

F.

AMONG THE PLAYERS

A RUSH ORDER in studio construction is the attempt of the Horsley Coast plant, ground for which was bought on the 16th of this month and work commenced on the 22d, to be ready for occupation within a fortnight. It is hoped to have the completed studio, whose construction is under the eye of William Horsley, ready to hold the three companies which will be started out from the Centaur plant on Nov. 1. There was some difficulty in purchasing the ground because the owners objected to its use for picture purposes.

LITTLE MAURY AND LOEL STEUART, of the "Five Steuarts," who were formerly with the Biograph Company, have joined the Royal Film Company in an original capacity. It will be their duty, dressed in appropriate costume, to introduce the picture and again to be seen on the trailer. They are to be the trade-mark of the company.

SIDNEY BRACEY AND FRANK FARRINGTON, of "Million Dollar Mystery" fame, are to be seen this week on the vaudeville stage in an act which includes photoplay gags and chatter. Their contract calls for personal appearances at two of Marcus Loew's houses in New York at the same time, the Boulevard and the Seventh Avenue.

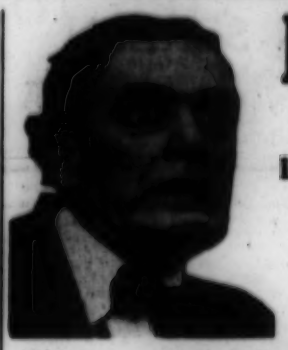
THAT THE ROLE of Cupid is no sinecure is proven by the fact that little Kathie Fischer, of "Beauty" film fame has been missed since she undertook that very unformal effort, but latest reports are that she is recovering from the bad cold.

LLOYD B. CARLETON, who is directing for the Box Office Attraction Company, is about to start on "The Idler," the screen script of which was prepared by Roy L. McCardell. Cathrine Countiss and Charles Richman will take the principal parts; the picture is to be staged at the Pathe studios.

MRS. BETA BREUIL, formerly script editor with the Vitagraph Company, was married in the early part of October to Mr. Gerrit Willem van Limburgh. She will retain the name of Beta Breuil for professional use.

FRANK JOYNER, well known for his work in stock, has joined the Lubin Company.

CHARLES RAY, of the New York Motion Picture Company forces, believes that he bears a charmed life. He had his eleventh automobile accident in two years recently, when another machine skidded and collided with him, damaging his auto quite badly. In not one of these accidents has the fault been Ray's, and only twice has he had to pay for the repairs. He has paid a couple of fines, but that is another story.



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Under the personal direction of
D. W. Griffith

Frank H Crane
Director Peerless Features

Chester Barnett
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MARSHAL NEILAN
Managing Director
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WILLIAM F. HADDOCK
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Sayings of "Silent Bill"
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Directing KING BAGGOT
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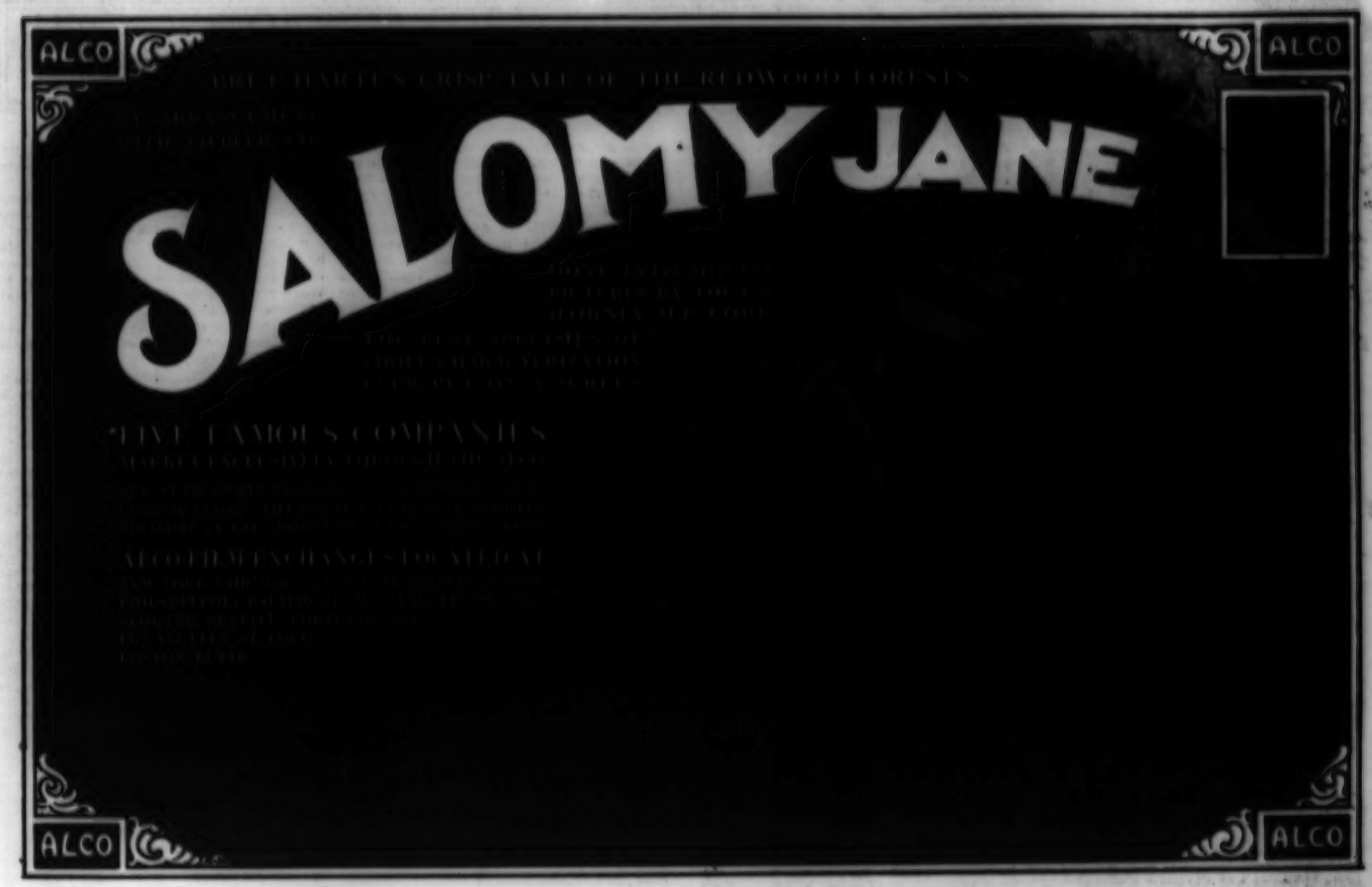
WALLACE C. CLIFTON
Scenario Writer
SELIG POLYSCOPE CO., LOS ANGELES, CAL.



FEATURE FILMS

"THREADS OF DESTINY"

Five-Part Feature Written by William H. Clifford and Produced by Joseph W. Smiley. Released by the Lubin Company.

Miriam Gruenstein ..... Evelyn Nesbit Thaw
Isaac Gruenstein, her father ..... Bernard Siegel
Fedor Tosenky, her husband ..... Jack Clifford
Rachel Shapire ..... Margaret Risser
Alexis Movak, her husband ..... William Cohill
Ivan Russak, of the secret police, Joseph W. Smiley
Russel, Fedor's son ..... Russell William Thaw

"Threads of Destiny" deals strongly with Russian life. The story has been written originally for the screen and thus avoids the pitfalls common to adaptations, the backgrounds afforded to the Lubin director are sufficient in their realism, and the acting is above the average. In the role of a persecuted young Jewess, Evelyn Nesbit Thaw will surprise you as an actress. She holds her audience through sheer ability at all moments of the picture. Her features pass readily for a certain type of Polish Jewess, though Jack Clifford is not so fortunate in passing muster. Joseph Smiley divides the attention with the featured star. A veteran screen actor and producer, Mr. Smiley has done some of the best work of his career as the heavily-bearded, clever, and dangerous adversary whose designs are bent upon possession of the girl.

The producer should be complimented for the remarkable atmosphere of terror and despotism he has given to that portion of the picture dealing with the life of the characters in Russia. The plot is very simple and likewise not remarkable for its novelty, but through Mr. Clifford's screen experience has been woven into a most interesting story.

Miriam Gruenstein, convent bred, is sent for by her guardian. Her father, exiled in Siberia, on his deathbed gives to Rachel a note telling his daughter that the guardian was responsible for her mother's death and also for his exile. On her way to America, after escaping from Siberia, Rachel succeeds in giving the note to Miriam. The latter resists her guardian's attentions, though it seems futile to combat his almost despotic powers until an uprising of the local Jews succeeds in freeing her while the tyrant is left for death.

Eight years later she is in America, happily married to Fedor. Her husband's cousin writes that he is coming on a secret mission for the Czar, and great is her consternation when he arrives and she recognizes her former guardian. He threatens to tell of her past life unless she accompany him, an implication that has been very cleanly handled by the screen. She appears likely to yield in order to save her little son when the Jewish emigrants in the neighborhood plot to destroy the tyrant, fearful of the purport of his mysterious mission, and they succeed by the aid of a timed bomb in blowing him and the house in which he is seated to atoms. F.

A Flight for a Fortune (Majestic, Oct. 25).—Though conventional in subject matter, this two-reel melodrama is presented in an interesting way, especially in the second reel. It is here that we have the flight, in which a hydroplane is used to overtake a motorboat containing the schemers intent upon depriving a helpless girl of her inheritance. Most of this reel is acted on a rocky island, or the water immediately surrounding it, and, in addition to picturesque qualities of a high order, it brings a fair amount of exciting incident. In the absence of her legal guardian, Powers, a lawyer is appointed executor of Mary Brown's estate. He misappropriates the funds, and tells the girl that the estate has ceased to pay dividends. When the guardian returns from Europe, Powers tries to keep Mary prisoner on an island, while his daughter impersonates the heiress. But thanks to an honorable clerk, Mary's pluck, and a convenient hydroplane, the misrepresentation is exposed. F. A. Turner draws a quite villainous lawyer, and Signe Auen is acceptable as the girl. D.

The Ruin of Manley (American, Nov. 2).—During the Los Angeles flood of last Winter, one of the largest pigeon farms in the country was washed away. The American Company secured some remarkably fine views of the farm as it was being demolished by a torrent of water, and they are made the basis of this two-reel drama in which a story develops to suit the occasion. Without being a particularly impressive story it suffices as an introduction to the notable scenes near the close of the picture. Manley is regarded as a failure, but, in the raising of pigeons, he seems to find his true vocation. To develop a business on his own account he buys land threatened by floods. Everything is progressing smoothly until he has a misunderstanding with his sweetheart, and before this has been settled the flood comes and washes away his property. In the time of misfortune the girl returns to comfort Manley, and they are ready to start all over again. Winnifred Greenwood and Edward Coxen play the leading roles in a satisfactory production. D.

In the Clutches of Gangsters (Kay-Bee, Nov. 13).—The only chance for novelty in melodrama of this description comes in the minor incidents of the story, for the plot is easily recognized. "Chick," a member of "Red" Corrigan's gang, meets a pretty girl, and is moved to lead an honorable life. But the clutches of the gang are strong, and even after "Chick" is prepared to marry on the proceeds of honest work in a department store, he is laid low by one of his former companions. Fortunate circumstances, however, bring his recovery from the wound inflicted, and also the return of his marriage stolen by the gangster. It is in the creation of a convincing environment for underworld affairs that this two-reel production of T. H. Ince and R. V. Spencer proves most successful. There is a praiseworthy attempt to present correct character types, but the lifelikeness of these people is sometimes discounted by unnecessary exaggerations. D.

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FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

PHILIP LONERGAN.
Scenario Editor, Thanhouser.

Never to despise, never to judge rashly, never to interpret other men's actions in an ill sense; but to compassionate their infirmities, excuse their weaknesses, make up and consolidate the breaches of charity happened by their fault—therein the touchstone of true charity is known; charity covers a multitude of photoplay sins.

Consider the producer of photoplays and how he grows; he toils, and also does he spin the warp and the woof of the plot into the festive story in a continual endeavor to please the dear public. Ah, that fickle, illusive and powerful Aggregate—that great Unknown—called by courtesy The Public! "Give the public what it wants," is Filmland's slogan, and the vain enileavors to cater to the public and to give it what it wants is as illusive as was the mythical search for the golden fleece. The public pleased means a Midas's touch to producer, to photoplay author and to exhibitor. The public displeased ofttimes means not only penury but despair. It is no easy task. Some years the parental and solicitous producer makes up his mind to wash the public's aggregate hands and face, comb his hair, and make a nice clean person out of him. But the public kicks and snarls and has a tantrum. He will not be clean. He wishes to play in the gutter and listen to suggestive things. Low types and unholy color are demanded, and the photo-playwriter endeavors to supply the demand. Then, lo and behold, the public is neither happy nor satisfied. He is hurt and he is horrified to think that his sensitive soul should be brought into contact with rank realism. He bursts into print. He has censors appointed and he hobnobs with vice committees. He organises leagues and societies and censors to chastise the producer and to score the author for giving him what he seems to desire. And so that great Unknown, The Public, objected to photoplays of the underworld. He turned to another and lighter diet, the comedy burleque. Immediately the call went forth from the harassed producer. Travesty was written and rewritten and then this great child, The Public, satiated with strenuous action more or less comical, turned away in disdain. Again has the call gone forth for something different; once more are producer and author striving to please the Great Unknown. Slap-stick comedy is becoming passé and great is the reward of the writer who will originate a new style in comedy. The Public is clothed and in its right mind; it is awaiting the inauguration of something new in Movieland. What is going to please the Great Unknown? What fancy will he next take? Nobody knows. Do not censure the producer, for he is vainly striving to please—and do not blame the photoplay author, for he is casting his bread upon the waters in the hope that it will return to him a hundredfold in popularity and success. Both are endeavoring to satisfy, and content, and pet, and pat, and coax, The Public!

* * * *

Where rigid censorship is needed is in the case of fish stories.

* * * *

The Newspaperman.

Are you a newspaperman? Have you had years of experience in the city room writing stuff against time and to the constant clatter of adjacent typewriters, the continual conversation, the slither of the linotypes, and the roar of the presses? Can you write good clean copy right off the bat, without awaiting "inspiration," without retiring to some private retreat to invite the Muse, without notice to accompanying distractions, but with complete concentration on the story in hand? If you can do this, there is an opportunity for you in Photoplayland. Do you know that many of the successful photoplay authors of to-day were the successful newspaper people of yesterday? We will go further: Do you know that most of the successful writers of fiction of to-day were former news writers who learned that writing is a *systematic business?* Let us prove this. Brand Whitlock, George Ade, Richard Harding Davis, Ervin Cobb, Sam Blythe, Booth Tarkington, Rudyard Kipling, C. B. Van Loan, Eugene Wood, Finley Peter Dunn, Will Irwin, J. M. Barrie and others, justly famous in the world of fiction, were once newspapermen. And then among the star writers in the photoplay world: There is W. R. Wing, formerly a political writer on the Los Angeles *Express;* C. B. Hoadley, who once wrote baseball for the Toledo *Bee;* Shannon Fife, formerly a reporter on the staff of a Texas newspaper; Miss Justice, who wrote features for New York newspapers; E. W. Sargent, for years a writer on vaudeville topics for New York newspapers; Giles R. Warren, now a successful director, once real estate editor of a Newark, N. J., sheet; George W. Terwilliger, another versatile director, formerly with THE DRAMATIC MIRROR, as was Frank E. Woods, now editor of the Mutual Film Corporation script department, who was famous as the editor of THE MIRROR'S "Spectator" column; Lloyd Lonergan, author of hundreds of photoplays, long an editorial and newspaper feature writer; Roy McCardell, of the New York *World;* W. C. Clifton, once a writer of advertising; W. H. Richey, Mrs. Luella O. Parsons, George Hall, Calder Johnstone, W. A. Tremayne and a dozen more equally as famous. The good newspaperman brings to Filmland a knowledge of the writing trade; the habits of literary work; the art of condensation; the power of observation; the knowledge of human nature; and an ability to detect the tares and the thistles of human life. With the proper touch of imagination, the former news writer naturally prospers when he once gets the hang of the motion picture story.

* * * *

The right wings of all the photo-playwrights are reported as holding firm.

* * * *

Who Hath Woe?

Who hath woe and sorrow and wounds without cause? Those who use the names of real people in photoplay casts of characters. Verily, such authors are of few days and full of trouble! Came an author to us last week with his troubles. He had written a photoplay some months previously, and we had pronounced it a good photoplay. He submitted it, and the story was accepted right quickly. The author was proud of the success of his first plot, and deservedly so. And then it happened. The story of the release was printed in THE MIRROR. The exhibitor of "The Cozy" had been posted by the proud author, and when he spied the released story he published it as an advertisement for the film soon to be shown in the old home town. Alas and alack, the author in his endeavor to retain true "local color" had used the names of his friends and neighbors as cast of characters. He had Dr. Jones, the leading practitioner, falling head-first into a barrel of rain-water, and Miss Jennie Moon, the charming young dressmaker, who lived next door to the author, was named as a professional pie baker. There were other living characters named, and their antics on the screen are too painful to mention. Needless to say, the publication of the film story caused a row. The members of the Priscilla Sewing Circle, of which Miss Moon is secretary, and the members of the Civic Federation, of which Doc Jones is a leading light, called in a body on the author, the newspapers and the exhibitor. Finally the affair was smoothed over and everybody given tickets to see the play. Luckily, it was good, clean comedy. Supposing the ambitious author had depicted Jones, M.D., as a pirate, and Miss Jennie Moon as a human doughnut or something. Exit happy home for author! The moral is to be skilful at characterization, to retain the characteristics of Doc Jones and Miss Jennie Moon in your mind, and to be certain to change the names so that they will yet properly garb the characters and yet not be recognised as take-offs of your friends and neighbors.

* * * *

Indian Summer seems perennial in Filmland.

* * * *

Forms of Rejection.

Universal interest seems to have been taken in our objections to the checked rejection slip as voiced in a recent article. W. F. Haddock, director of the Holland Film Mfg. Company, 105 Lawrence Avenue, Boston, Mass., sends along one of his rejection cards with this opinion: "I was very much interested in your article in the late issue of THE MIRROR, particularly your reference to the rejection slip. Am inclosing in this letter a card of rejection as used by Mr. J. C. Brownell, our script editor. I think that this slip will very nearly, if not quite, come up to your ideal. We do not attempt to criticise scripts, as our editorial department needs all its time to give careful reading of scenarios sent in." The neat card of the Holland concern reads as follows: "We have given your manuscript our careful attention and find we cannot use it. This does not detract from the merit of the composition.—Holland Film Company." This card tells the story in detail so that all who run may read. The script has been read, it is not available to this particular company. The rejection does not necessarily imply that the contribution is not meritorious. It is an improvement on the checked slip, which tells little more in any event, and frequently does the author an injustice. Writing of motion picture plays is a profession—just as dignified, to our mind, as any other branch of literary endeavor. In many years of experience in writing for magazines, newspapers, etc., we never knew of a printed slip of paper being sent the author with a lot of stuff checked off in lead pencil as reasons for rejection. If the reputable magazine editor cannot use your story he returns it promptly with a dignified rejection card. If he can use it, he sends you a check which, if indorsed, assigns copyright to the publisher. If the photoplay author has the stuff, the rejection card is considered a courtesy and he goes right ahead. If he is not of proper caliber, the checked rejection slip will help none. It is unnecessary and is often vexatious.

* * * *

Happily, no author has as yet had the temerity to write a film play about a Cossack.

* * * *

The Hall of Fame.

Marc E. Jones is in the East, where he may organize a branch of the Photoplay Authors' League, Inc.

Henry A. Peterman terms the "Tremolo Touch" the "Whatyoumaycallit," and hopes the beginner will some day understand it.

The one feature to stand out in Robert Grau's new volume, "The Theater of Science," is the evidence on practically every page of the author's commendable effort to give credit where it is due.

Henry Albert Phillips, who writes film fiction and books on the photoplay, was formerly an editor of magazines.

George Hall is now at the head of Eastern Universal script department.

* * * *

Pertinent Pointers.

Frontier Company, at Santa Paula, Cal., are no longer producing comedies, and are in the market for single-reel Western dramas only.

J. Ray Murray wished to know why comedies must be "rough house." They must not be hereafter if you wish to sell them.

"Your Girl and Mine," is the name given by Gilson Willets to the woman suffrage film in seven reels produced by Giles R. Warren for the Selig Company. The play has created a sensation.

Sub-titles or leaders are a necessity and not a luxury. Try the art of condensation when writing them.

That old story about "a few lines scribbled on the back of an envelope is enough for any director," is coming to the front again. This sort of chatter is not only foolish, but it injures the business.

It isn't the past work that counts with the photoplay editor, it is your present work. A list of past performances printed on your stationery does not enhance your importance in editorial eyes.

Marketing photoplays is not a matter of influence. This question is frequently asked of us. If you can write a script better suited to some particular studio than the other fellow, you will sell it. The ability to write just what is wanted is the only influence needed.

The successful photoplay author must be well read and he must be up-to-date in his reading. Your stock of ideas must be freshened up and made spick and span by up-to-date reading and observation. Read for ideas and maybe one idea will do for three or four photoplays.

* * * *

When a girl appears miserable, even a wise man cannot tell whether it is because of a corn or a rejected photoplay.

* * * *

A Sad Business.

Writers of comedy will tell you that it is a sad business. Mark Swan, Epes W Sargent, E. R. Coffin, Emily Brown Heininger, L. S. McCloskey and others who make a specialty of comedy will inform you, if they are asked, that working for the "tired business man" is not all beer and skittles. Leo Ditrichstein, who has caused millions of theatergoers to giggle, is said to be anything personally but a cut-up, and George V. Hobart, humorist, who may soon be introduced to the motion pictures, says he never wrote a thing in his life that seemed funny to himself. "Often enough," he is quoted as saying, "when I've heard an audience laugh at a line or situation, I've wondered what about it was really funny. I suppose my experience is that of all others in the same line of work. What we think may be funny will not get a smile from the patrons who pay, but first thing we know they will burst out laughing and consider something side-splitting that has never occurred either to the man who wrote the piece or the actors who are playing it. I don't want to make anyone cry, there's enough sob stuff in our lives; I want to make them feel like smiling." Hobart has written over thirty musical comedies, originated "Dinkelspiel," and says he wrote the first of the "John Henry" books in an afternoon and took the manuscript to a publisher next day. To resume: Thinking comedy is hard work, the most difficult task in the profession, we think, for care must be taken to avoid old stuff as much as possible, and as there is so much "old stuff," it becomes more and more difficult to originate "new stuff." The photoplay of comedy rarely appears mirthful in manuscript. The comedy eye is a useful adjunct to the picture eye, and must be cultivated. Writers of comedy receive the largest checks. They deserve them, too!

THE INQUEST CLUB MEETS

Marc Edmund Jones and Miss Maibelle Heikes Justice attended the third Inquest Club meeting at Keene's Chop House Oct. 19. The technical construction of an Imp brought forth some criticism, but the Mutual Girl merely added additional feet of story to several hundred feet of dressmaking, which was more interesting to audiences than to authors. Miss Justice was cordially received. George Hennessy was on hand for the first time this season, as was Mrs. Laurie Mackin and Mr. Jacobi. John William Kellette, Associate Coroner, assisted in presiding. The next inquest will be held Nov. 2, at the Savoy Theater, as usual.

REVIEWS OF FEATURE FILMS

"THE GIRL OF THE PEOPLE"

Two-Reel Victor Release Featuring Mary Fuller. Produced by Walter Edwin. For Release Nov. 13.

The Girl ..... Mary Fuller
The Gypsy ..... Charles Ogle

Mary Fuller's fine talents are entirely wasted or else unable to appear to advantage with this kind of an offering. The script is the principal fault. Margaret B. Harvey, of whom we might have expected better things, has written it, her principal kind of peripatetic picture heroine one who is seen in many guises. As such, it furnishes Miss Fuller with three or four different impersonating possibilities, which is perhaps the best recommendation it has. Moreover, in keeping with this solitary virtue, it holds Miss Fuller very much in the camera's eye.

Of Miss Fuller, one cannot see too much. She is charming, tragic, morose, or despairing in turn, each mood simply and positively expressed. The support of a rather mediocre cast seems not in the least to dampen her ardor. The one possible exception to this rule was Charles Ogle, that fine actor who took the part of the gypsy with the same facility that he undertakes his endless number of impersonations. Walter Edwin has been given little opportunity to make much of a dramatic or artistic appeal. Too much has been placed on the shoulders of Miss Fuller, Mr. Ogle, and the director.

The plot shows the immigrant girl landing in this country and being brought up by her Italian parent at a sweatshop machine. She escapes this, runs away, and falls in with a gypsy. That's where Ogle comes in. She fears him, and after a brief career as a fortune teller, escapes, but accidentally shoots a man in gaining her freedom. She is locked in a freight car, found half suffocated, and a sub-title tells us that, "Through the help of the ladies of the Samaritan Hospital, she becomes a great dancer," the "great" meaning cabaret, apparently. Then the gypsy comes in the role of a blackmailer, but the man she shot walks into her terpsichorean range, the gypsy flees, and she is free to marry the artist for whom she poses—one of her best appearances of the many she assumes, by the bye.

F.

"A SOLDIER'S DUTY"

Three-Part Eclectic Release Made by the Pathe Company.

The picture is very much of the moment, for it deals with a military spy and of forts and plans and of things that in general are very much in the public mind at the present time. It also handles a love story or two as by-interest, one of the most questionable sort, and the audience is highly puzzled to ascertain the real trend of the action. It finally bares itself and proves to be a vindication of the caption: Duty before love. We thus see that he really loved the girl he should have married, but that his superior sense of attachment to his country forced him to cast mere love aside. There was also another heroine in the girl to whom the good looking attache made love, all in line with his purpose, and both of the girls are unusually girlish for European leads.

The pictures were taken in Sweden and afford some unusually beautiful views. A fort high on the mountain, a bridge over a tremendous gorge, a mill race, hunting scenes of the best, and intermittent interiors lend the sets a strong scenic value. The plot, which consists of trying to blow up the bridge, keeps the action, for the most part, out of doors.

The attache is sent to the enemy's country, where he makes the acquaintance of the girl whose father has the knowledge he wants. This fails to bring results, so he dons a disguise and makes love to an attractive peasant girl, who tells him what he wants to know. He approaches the bridge and disarms the guard. Then he places the explosive and is seen no more. A Laplander, whom the attache had struck early in the reel, has followed revengefully and is ready to report that he saw him drop into the river. There his sweetheart finds the dead body of the man she loved.

The plot is filled with the European difference of station. Taken in its new environs and artistically presented it is, in a good many phases, a pleasing picture.

F.

"THE RIDDLE OF THE GREEN UMBRELLA"

Kalem Detective Melodrama in Two Reels. Written by Hugh C. Weir and Directed by Kenean Buel. Released Nov. 9.

Madelyn Mack ..... Alice Joyce
Alonzo Helmar ..... James B. Ross
Dorothy ..... Marguerite Courtot
Professor Lloyd ..... Guy Coombs
Professor Reynolds ..... Jere Austin

Deadly poisons figure prominently in this detective melodrama included in the Alice Joyce series. The handle of the green umbrella contains a death-dealing needle used by the Borgias, and among the supplies of a young college professor is a bottle of racinus, said to be the most dangerous poison known to modern science. Both the needle and the racinus must be considered in solving the murder mystery brought to the attention of Madelyn Mack, girl detective, without whom the police would be in a sorry quandary.

These are the facts in the strange crime. Helmar, an eccentric old professor, owns the green umbrella. Reynolds has misappropriated college funds and is given twenty-four hours in which to restore the money. Instead he disguises himself, sneaks into the barber shop where Helmar gets his matutinal shave, and slyly places racinus in the professor's shaving cup. Helmar passes away silently and Reynolds insists that Lloyd and the green umbrella are to blame.

But Madelyn Mack has other notions, which lead her to become a maid in Reynolds's household. Having installed a vocaphone and a detectaphone, she proceeds to trap her victim into a confession, and when the man threatens to administer a drug that will destroy her memory, Madelyn empties a vial of racinus on her tormentor, not, however, until his confession has been registered on the detectaphone.

If one is ready to accept strange premises and take the characters as seriously as they take themselves, this story should prove acceptable, for it is well handled by the director and the players in his charge. D.

"THE PRIVATE OFFICER"

Two-Part Essanay Drama, Featuring Francis X. Bushman, in Two Reels. Released Oct. 23.

Harry Langdon, private / Lieutenant Frothingham } Francis X. Bushman
Muriel March, the girl ..... Beverly Bayne

One can imagine the search back through the *Mussey* files and the feeling of exultation which greets the searcher as he discovers what he must imagine a story peculiarly adapted to the screen. In it a private and a lieutenant in the same company are strikingly similar, which gave the scenario adapter his cue to have the two roles played by the same man. Francis X. Bushman was the man selected, and the offering shapes itself so that there is unusual opportunity for the two personalities to be shown on the screen at once. That this shall not escape the notice—it is so well done that it might easily do so—a lengthy announcement at the beginning places this fact where it cannot be ignored. Whether the incomplete action which ensues when both characters are "on" at once, whether the inadequate details, etc., are compensated by the fact that we are witnessing a difficult trick of the camera, is a matter of individual preference.

There is nothing else of remarkable nature about the play. It is the story of two men who loved a girl, the one a lieutenant and the other the man who was of no particular profession. The story opens with a football rush. Then the other man, the one who has no particular profession, enlists and by chance is assigned to the lieutenant's company. The latter, who drinks, is off on another "tear," and is in danger of being dismissed unless he turns up at a certain time. The private, who thinks the girl loves the other man, shaves his mustache and assumes the place of the absent officer. The ruse is found out, the lieutenant dismissed, and the girl comes to the arms of the private.

F.

The Worth of a Life (Kay-Bee, Oct. 30).—Like most of the productions of T. H. Ince and C. G. Sullivan, this two-reel drama is technically correct in the arrangement of the scenes and the physical qualities that go to make a picture. When a company knows how to handle a story so well, it seems too bad that the plot material runs along the old lines with such accuracy that the climax is likely to be guessed in the early stages of the picture. An audience with slight experience may foretell the result of Ruby's selection of Stone, a New York banker, in preference to Dr. Emerson, the nearest neighbor village doctor. The banker makes a very inconsiderate husband, whereas the doctor steadily rises in his profession. Then the inevitable situation that finds Stone seriously wounded and at the mercy of Emerson, who can save his life only by the utmost care. A slight variation is given the struggle between duty and inclination by making the wife wish for her husband's death, but, even so, duty is victorious, and the doctor saves the wounded man. Later on, when Stone suggests to Ruby that if she cares so much for Emerson she had better go to him, the young woman takes him at his word, and at the close of the picture a divorce is imminent. D.

The Mystery of Grayson Hall (Reliance, Nov. 11).—A conventional melodrama somewhat lacking in surprises will be found in this two-reel Eclair picture of American make. Lindsey J. Hall is inclined to overact the role of the nephew, the villain of the story; but, in the main, the characters are successfully presented. Fred J. Hearn doubling in the parts of Grayson and a detective engaged to discover his murderer, while Edna Payne plays the girl. The wealthy man's disinherited nephew, fearing that he will be left out of his uncle's will ends the days of his relative by placing poison between the leaves of a book. One whiff of the poison and Grayson expires. A detective trips elements of third degree methods on the inmates of the house, and Ralph, from the first indicates guilt unmistakably. To bring a confession from the nervous youth, the detective impersonates the dead man and haunts him with the inevitable result. In its entirety the film is passably interesting. D.

Dough and Dynamite (Keystone, Oct. 26).—In a comparatively short time Charles Chaplin has earned a reputation as a slapstick comedian, second to none. His odd little tricks of manner and his refusal to do the most simple things in an ordinary way, are essential features of his method, which thus far has defied successful imitation. Keystone films, such as Dough and Dynamite, in two reels, profit materially by the appearance of this eccentric player. Any means are considered legitimate, if a laugh is their reward, and no physical discomfort seems too great for a Keystone actor to endure. In this particular film the employes at a bakery go on strike, and Chaplin is one of two general utility men detailed for service at the ovens. They, in company with the proprietor, his wife, and two waitresses from the lunch room, fairly wallow in raw dough, before the ovens and the structure above them are demolished by dynamite concealed in a loaf of bread. This is the revenge of the striking bakers. Dough and Dynamite is certain to entertain the average picture audience. D.

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REVIEWS OF LICENSED FILMS

Fatty's Sweetheart (Vitagraph, Oct. 16).—Cleverly arranged and directed by Ralph Ince, and brightly acted by Hughie Mack, Lucile Lee, Charles Eldridge, and Tod Talford, Fatty's Sweetheart will make a very acceptable comedy subject on any programme. Fatty goes to sleep while sitting on the river-bank with his sweetheart. A city chap steals Lucy, and is paddling her about in his canoe when Fatty wakes up and realizes what has happened. To re-establish himself in the girl's good graces he cooks up a scheme that will place him in the light of a hero. It works out, not as expected, but with the desired result, and Fatty is once again in high favor, During the course of the action Mr. Mack is tied to an automobile, and dragged along a muddy road, an incident which thoroughly amuses an audience. D.

The Man-Hater (Selig, Oct. 16).—James Oliver Curwood is the author of this farce, revealing the conversion of a woman who has no use for men, and a corresponding change of attitude of a man who regards all women as trouble-makers. Flora goes West to visit her brother, and is met at the train by Samuel Watts, the woman-hater. Driving out to the ranch they are attacked by Indians, and Samuel gets much the worst of the argument until Flora starts the Red men to smoking by scattering snuff among them. A mutual admiration brings the expected result. The mixture of farce and burlesque is occasionally amusing. D.

The Verdict (Essanay, Oct. 6).—That there is forgiveness for almost every sin seems to be the gospel word of this one-reel of artistically presented film. Fans may remember certain Essanay offerings, bordered with flowers, symbolic, most unusual, that got "across" without the least trouble. To this latter charge the offering may pleasantly plead guilty, although its "unusual" qualities are of a negative sort. There is no action. The three—the mad, Bryant Washburn; the girl, Beverly Bayne, and the other woman, Gerda Holmes, are seen in close-ups, express facially what the subtitles tell in carefully and sometimes beautifully worded sentences, and are designed to symbolize the inserts—a personification of the printed meaning. They hardly move. Their faces are in close observance. The anguish of the other woman is pictured at length. Likewise, the embraces of the couple. "Hateful as the gates of hell is he who, hiding one thing in his heart, utters another" is a sample of the action that the characters are called on to interpret. His letters, written to the other woman, come to light, and the girl goes to call on her. His spirit kneeling at her feet tells her of his true love, and she accepts him, finally in spite of his perfidy. No matter that the moral is not very clear, it is the prettiest kind of an offering, one that returns to the ultra-simple, and that succeeds admirably. F.

A Moment of Madness (Edison, Nov. 17).—John Harding is the author of this one-reel offering which Langdon West has staged. A good deal of it takes place on a small private yacht, which gives it an intimate feeling. The "moving" yacht is plainly moored below the bluffs of the Palisades. The story starts at the beginning of the episode, meeting of the girl at the Pennsylvania Station, and shows the visitor falling deeply in love with the fiancee of the chum she has come to visit. On the yachting trip the infatuation having grown, she cuts a rope and the girl of whom she is jealous tumbles into the water, but is rescued. The girl herself is drowned. Then in the next scene the young lovers are seen embracing on the stern. The lightness with which death is treated on the screen is surely a point for amusement. F.

With Slight Variations (Edison, Nov. 9).—Being a mixture of farce and burlesque, the one aim of this picture seems to be the attainment of highly ridiculous situations, made the more ridiculous by the fantastic garb of the central character, Bob, played by William Wadsworth. This fortunate young man is promised $100,000 if he circles the world in eighty days. Early in the voyage he is thrown overboard, and finds refuge on a barren island. His wardrobe is supplemented by the contents of a ballet dancer's trunk washed ashore, whereas for neighbors on the other side of the island he has a tribe of cannibals. Bob's fiancee, Evelina, is one of a yachting party that selects the island for a picnic. The cannibals give everybody a bad fright, but Bob gets the better of them and marries the girl before he continues, or discontinues his trip around the world. Bliss Milford, Frank Lyons, and Cora Williams are in the company under the direction of Charles Ransom. D.

Mother o' Dreams (Essanay, Oct. 20).—There is very pretty sentiment in this one-reel adaptation of the story by James Oppenheim. That there is much that passes without explanation, or that a good deal is left to the imagination does not detract from the love which the "orphan" girl expresses toward her Mother o' Dreams. A father who appears in the first scene disappears, swallowed up by the West. The mother of the infant is taken away with a dangerous disease, and, on returning, finds the person intrusted with the child moved. The orphan, grown up, is shown as the star pupil in the institution, with whom the very well dressed instructor is in love. Seated on her cot she often imagines her Mother o' Dreams. Finally just such a person as she imagines bears of her at the institution and examining all the children in line, intuition tells her the right one. Then the girl is seen happy in her new wonderful surroundings, and becoming engaged to the young teacher. The offering is fragmentary but the love of girl and mother is a most touching sentiment compared to which the proffered love of the young man falls flat. To give the offering a spirit of mystery Father Time is shown at intervals, approving or not of the trend the action pursues. The mother vision is a new one to the screen, but it is not enough to hide the weaknesses that surround it. F.

The Heritage of Hamilton Cleek (Edison, Nov. 10).—Hamilton Cleek gets mixed up with royalty in this edition of his experiences. He is heir to the throne of Morovinia, and the king dies and everybody cries, "Long live the king," meaning Cleek, but a crown has no charm for this resourceful gentleman. When the story closes he is prepared to start on a honeymoon with his bride, recently rescued from Apaches. Most of the adventure in the film is due to the kidnapping of Miss Lorne on the eve of her wedding, and Cleek's clever work in effecting a rescue. Scarcely have they been pronounced man and wife before the bridegroom is summoned to rule over Morovinia, an honor he politely declines. Ben Wilson continues in his characterization of Cleek. Gertrude McCoy plays the fiancee, whereas Charles Sutton and May Abbey appear in less prominent roles. Without being at all remarkable the film makes fair entertainment. D.

His Chorus Girl Wife (Edison, Nov. 23).—Ashley Miller prepared this little drama for a suitable Thanksgiving Day offering. With Gladys Hulette, Edward Boulden, and Robert Brower in the cast, the story of sorrow terminating with a happy Thanksgiving dinner is given an interesting presentation. The chorus girl bride of the son of a wealthy man is forced to return to her parents in the country when her young husband fears to announce the marriage and money for her support is lacking. Weeks pass and no word coming from the husband, she thinks she has been deserted. The series of incidents brings the two young people and their elders to the same railroad station on Thanksgiving Day, and it transpires that the fathers of the couple are old friends, so the outlook for better days to come is bright. The element of suspense is necessarily slight in a picture of this character, for anything save a joyful dinner party at its close is inconceivable. D.

LICENSED FILM RELEASES

Monday, Nov. 2.

(Bio.) All for Business. Dr.
(Edison) The New Partner. Dr.
(Esa.) The Laundress. Com.
(Kalem) His Inspiration. Two parts. Dr.
(Lubin) The Beloved Adventurer. Series No. 6. "A Partner to Providence." Dr.
(Pathe) Pathe's Daily News, No. 73, 1914.
(Selig) Rosemary. That's for Remembrance. Two parts. Dr.
(Selig) Doc Yak's Cats. Com.
(Selig) Hearst-Selig News Pictorial, No. 71.
(Vita.) The Mystery of Brayton Court. Dr.

Tuesday, Nov. 3.

(Bio.) Masks and Faces. Two parts. Dr.
(Columbus) A Twisted Affair. Com.
(Edison) Shorty. Dr.
(Esa.) Fires of Fate. Dr.
(Kalem) Lizzie, the Life Saver. Com.
(Lubin) A Boomerang Swindle. Com.
(Selig) The Telltale Knife. Dr.
(Vita.) On the Stroke of Five. Two parts. Dr.

Wednesday, Nov. 4.

(Edison) Jenks and the Janitor. Com.
(Edison) Buster Brown Picks Out the Costumes. Com.
(Esa.) The Fable of "How Uncle Brewster Was Too Shifty for the Tempter." Com.
(Kalem) The Prison Stain. Two parts. Dr.
(Lubin) The Sorceress. Two parts. Dr.
(Pathe) Pathe's Daily News, No. 74, 1914.
(Selig) "O. D." Dr.
(Vita.) The Evolution of Percival. Com.

Thursday, Nov. 5.

(Bio.) Butterflies and Orange Blossoms. Com.-Dr.
(Esa.) Slippery Slim and the Impersonator. Com.
(Lubin) The Stolen Yacht. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial, No. 72.
(Vita.) The Choice. Dr.

Friday, Nov. 6.

(Bio.) A Regular Rip. Com.
(Bio.) Getting the Sack. Com.
(Edison) The Pines of Lory. Two parts. Dr.
(Esa.) His Dearest Foes. Two parts. Dr.
(Kalem) The Indian Suffragettes. Com.
(Lubin) Love Triumphs. Dr.
(Selig) No Wedding Bells for Her. Com.
(Vita.) Thanks for the Lobster. Com.

Saturday, Nov. 7.

(Bio.) The Dole of Destiny. Dr.
(Edison) Getting the Ball Game. Com.
(Esa.) Broncho Billy's Mission. Dr.
(Kalem) The Man in the Vault. Dr.
(Lubin) Kidnapping the Kid. Com.
(Lubin) The Honor of the Force. Com.
(Selig) The Losing Fight. Dr.
(Vita.) In the Land of Arcadia. Two parts. Dr.

UNIVERSAL FILM RELEASES

Monday, Nov. 2.

(Imp.) The Turn of the Tide. Two parts. Dr.
(Sterling) The Wall Between. Com.
(Victor) His Biz Chance. Dr.

Tuesday, Nov. 3.

(Crystal) They Didn't Know. Com.
(Gold Seal) The Trey o' Hearts. Episode 14. (Title not as yet announced.) Two parts. Dr.
(Nestor) The Star Gazer. Dr.

Wednesday, Nov. 4.

(Animated Weekly) No. 139.
(Eclair) The Return. Two parts. Dr.
(Joker) The Hoodoo. Com.
(Joker) An educational subject on this reel.

Thursday, Nov. 5.

(Imp) The Universal Boy is "The Mystery of the New York Docks." Dr.
(Rex) Let Us Have Peace. Two parts. Com.-Dr.
(Sterling) Dot's Chaperon. Com.

Friday, Nov. 6.

(Nestor) Those Were the Happy Days. Two parts. Com.
(Powers) Nan of the Hills. Dr.
(Victor) Tale of a Lonesome Dog. Com.-Dr.

Saturday, Nov. 7.

(Frontier) The Girl from Texas. Dr.
("101" Bison) The Jungle Master. Two parts. Dr.
(Joker) Two Pals and a Gal. Com.

MUTUAL FILM RELEASES

Monday, Nov. 2.

(Amer.) The Ruin of Manley. Two parts. Dr.
(Keystone) Lovers' Post Office. Com.
(Reli.) Our Mutual Girl, No. 42.

Tuesday, Nov. 3.

(Beauty) The Tightwad. Com.
(Maj.) False Pride. Dr.
(Than.) The Turning of the Road. Two parts. Dr.

Wednesday, Nov. 4.

(Amer.) When the Road Parts. Dr.
(Broncho) The Desperado. Two parts. Dr.
(Reli.) The Miner's Peril. Dr.

Thursday, Nov. 5.

(Domino) In Old Italy. Two parts. Dr.
(Keystone) (Title not yet announced.)
(Mutual) Mutual Weekly, No. 97.

Friday, Nov. 6.

(Kay-Bee) In the Clutches of the Gangsters. Two parts. Dr.
(Princess) When Vice Shatters. Com.-Dr.
(Than.) The Chasm. Dr.

Saturday, Nov. 7.

(Keystone) (Title not yet announced.)
(Reli.) A Woman Scorned. Two parts. Dr.
(Royal) Max's Money. Com.

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The coastwise steamer "Maid of the North" was about to leave for Montreal when Mr. Townsend, recognizing Patrick Boyd among the passengers, presented him to Elinor Marshall. They were both bound for Patrick's home where Elinor was to pay a visit to a school friend before proceeding to Montreal to become a nun. In due time they were landed, but the steamer that night became a total wreck. However, they were not landed at Montreal, but on some mysterious island, where they find a house fully provisioned, but unoccupied and in the garden the dead owner sitting upright on a settee. They bury the body in the garden, seek to make a raft and escape. Boyd is lost overboard and swept to sea, but subsequently turns up. Meanwhile Elinor almost becomes a raving maniac by loneliness. She is finally rescued and Boyd appears again when all are made happy once more.

In two parts. To be released Friday, Nov. 6th

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Fri. "	6th	The Pines of Lory—In two parts	2,000 "	Drama
Sat. "	7th	Getting to the Ball Game	1,000 "	Comedy
Mon. "	9th	With Slight Variations	1,000 "	Comedy

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REVIEWS OF FEATURE FILMS

"THE BLUE FLAME"

Melodrama in Two Reels. Produced by the Selig Company. Released Oct. 19.

Nell Wade ..... Stella Razeto
Dick Little ..... Guy Oliver

Granting a taste for out-and-out crook melodrama with a quite intricate plot, a not very mysterious mystery and a fair depiction of the astute detective as conceived by fiction writers, there is no reason why "The Blue Flame" should not hold the attention. It is not, however, among the photoplays aiming to give a reasonably true portrayal of life in the underworld.

Numbered in a so-called "syndicate" of thieves are Nell Wade and her father, "Buck," both rather anxious to abandon criminal practises, but unable to do so because of past records, which Collins threatens to expose to the police unless they do his bidding. The point of attack in this story is Garney, a diamond merchant, into whose household Nell enters as a maid. By a bit of good fortune Collins wins the favor of Garney's daughter and becomes a constant visitor at the house, while other members of the gang go about their appointed tasks in preparation for the robbery. Nell learns when a shipment of diamonds arrives from Europe, she also finds out that Garney carries them on his person for safe keeping, and all plans being carefully perfected, the night of an entertainment is selected for making the haul.

At the appointed moment the room becomes dark, and only a blue flashlight remains to direct the operations of Collins and Nell. But when the lights are turned on the body of Collins, not Garney, is found lifeless and the diamonds have disappeared. It remains for the detective to find out who killed Collins and who took the diamonds. His solution exonerates Nell from all blame, save that of putting the gang leader out of the way, which is not considered a very serious crime.

Stella Razeto and Guy Oliver fill the principal roles very well, and in points of production the film is satisfactory. D.

"A MIDNIGHT TRAGEDY"

Kalem Drama in Two Reels. Directed by Robert G. Vignola. Released Nov. 11.

Marjory ..... Alice Hollister
Herbert Priestman ..... John E. Mackin
Dr. Warren ..... Harry Millarde
Dr. Blackman ..... Henry Hallam
"Red" Meehan ..... Robert Walker

The midnight tragedy referred to in the title is in reality the means of freeing the heroine of a melodrama from an unhappy marriage that she may wed the sweetheart of her youth. The situation arranges itself very conveniently, for Marjory, thinking Dr. Warren, the youthful lover gone forever, had become the wife of an aged scientist blinded by an explosion. On the night of the tragedy this Dr. Warren has returned and the husband, having heard a confession of love that never died, contemplates suicide that Marjory may be free. It is better, however, for his reputation and his wife's peace of mind that the burglar fired the shot. He does so with fatal directness.

These final scenes, for the most part enacted in a darkened room, make strong melodrama, in which John E. Mackin, as the blind husband, gives a forceful display of conflicting emotions and helpless sorrow. Previous to that time he knew nothing of his wife's early romance starting in a hospital, where Marjory was a nurse, while Dr. Warren was a resident physician. Neglect of duty caused the young doctor's discharge, and he left, after the manner of heroes in disgrace, "to start fresh in new surroundings."

Marjory is detailed to care for Priestman, who is brought to the hospital after the explosion, which destroys his sight. She continues to be his nurse, and finally makes it a permanent arrangement by becoming his wife. Meanwhile, Warren has discovered a sure cure for tuberculosis and returns as a man of means and reputation. The result is the midnight tragedy already noted.

Alice Hollister plays Marjory with her usual sincerity and Harry Millarde presents the conventional figure of a young physician. Altogether, the production makes very fair entertainment. D.

"ANNE OF THE MINES"

Two-Part Drama. Produced by Ulysses Davis for the Vitagraph Company. Script by Grace Adele Pierce. Released Oct. 20.

Anne ..... Myrtle Gonzales
Old Tom Hall, father ..... George Stanley
"Arizona Kid," horse thief ..... William Duncan
Jane, his wife ..... Margaret Gibson
New Superintendent ..... Alfred Vosburgh

We find an almost equal division of plot, the first part concerning itself with the establishing of a quasi reason of revenge and the secondary part with the carrying out of same.

Of the first part it can be said that it opens dramatically with the pursuit of a horse thief, who is shot, falls from his saddle and is left for dead. Anne, mine "super's" daughter, finds him, nurses him back to health, and suffers the indignity of having him propose to her, the extent of the insult being apparent with the advent of his wife and two children on the scene. This wife is a figure quite out of the life of most people who will read this review. She is one of the playthings of fate, apparently quite a young thing but one who has seen life in most of its uncertain and changing hardships. She does not seem to be particularly impressed with the strangeness of her advent, and takes up her life again with her husband, apparently quite content to live with him once more. The link between this reel and the subsequent one is in the fact that the Kid is not discharged by the "super." So far, it is an average drama.

The next part finds the Kid getting the superintendent drunk on the eve of the arrival of the manager, and the placing of a new superintendent in her father's place, with which latter individual the girl very promptly falls in love. Then the Kid, learning of the new love, jealously plans to trap the new superintendent in the bottom of the new shaft, to which end he lights a fuse with a time limit of an hour.

The superintendent descends, the purposely loosened prop falls and he is pinned beneath the slide of rock and timber. The fuse is flashed, burning nearer the explosive. Then comes Anne, who has been warned by the wife of the plotter, and lowers herself into the shaft, digging desperately at the mass of debris that separates her from the man she wants. This part of the picture is very well done, and savors of an almost expert knowledge of affairs underground. The mine sets are most realistic and well lighted, the shallow shaft for development purposes and the bucket and windlass are all true to their technical fitness. Hearing that the girl has lowered herself into the shaft, the Kid repents and comes to the rescue. It takes a well simulated eternity to raise first the unconscious superintendent and then the girl to the surface, while the tremendous belch of smoke and powder vapor indicates the fate of the Kid. The picture would well stop there without the embrace in the next and final scene. P.

Shorty Falls into a Title (Broncho, Nov. 18).—A comedy subject in two reels, featuring Shorty Hamilton first introduced as a hostler with Selby's Wild West show. The Western outfit is entertaining the populace of London when Shorty is accused of playing a trick on the manager of the show, and in consequence is discharged. At the same time an English lord is being hounded by militant suffragettes, and because of a striking similarity in appearance Shorty and the lord are able to change places. The hostler carries the manners of the stable into a palace, whereas the lord carries the manners of the palace into a stable. Much is made of the incongruous appearance of the two men when removed from their natural surroundings. T. H. Ince and W. H. Clifford produced this film with humorous results. Scenes at a Wild West performance, including fine displays of horsemanship are especially well presented. D.

Selig

Hearst-Selig News Pictorial

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A clever photoplay, written by GILSON WILLETS and beautifully pictured under the direction of TOM SANTSCHI, who plays the leading role, ably supported by BESSIE EYTON. It is the story of a disinherited fisher-maiden who seeks romance and her fortune in a big city, but who finds that the best things of life are amid home surroundings.

Released Monday, November 9
Hearst-Selig News Pictorial
No. 73
One Reel
Original, authentic and up-to-date war news pictures direct from European battlefields. First time shown in America.

Released Thursday, November 12
Hearst-Selig News Pictorial
No. 74
One Reel
In the lead with the very best and latest war news pictures. Also interesting events in American cities. First time shown in America.

Released Tuesday, November 10
THE RANGER'S ROMANCE
One Reel
A Selig western drama, written and produced by TOM MIX, who plays the leading role, supported by GOLDIE COLWELL. A typical Selig western drama, full of adventure with a pretty love story.

Released Friday, November 13
CUPID TURNS THE TABLES
One Reel
An unusually clever farce-comedy, depicting the adventures of a lonely bachelor, who succumbs after a struggle to the wiles of cupid.

Released Wednesday, November 11
PEGGY OF PRIMROSE LANE
One Reel
A Selig drama, written by MAIBELLE HEIKES JUSTICE. Picturing the glamour that failed when a village belle sought theatrical honors among strangers.

Released Saturday, November 14
THE FATAL NOTE
One Reel
An amusing Selig comedy-drama, written by JAMES OLIVER CURWOOD. Picturing the embarrassing consequences of a husband who became jealous of a love letter written by himself.

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James J. Cassady
CHARACTERS

COMING RELEASES:
The HOUSE of DARKNESS—Multiple Reel
THE SORCERESS—Multiple Reel
THE PYTHONESS—Multiple Reel

ALAN HALE
LEADS
BIOGRAPH

GEO. S. BLISS
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MATHILDE BARING
EDISON COMPANY

CHARLES M. SEAY
EDISON DIRECTOR *Current Releases*
Jenks the Janitor—Nov. 4; The Adventure of the Lost Wife—Nov. 16.

LOUISE HUFF
LEADS—LUBIN PHOTOPLAYS

JESSIE STEVENS
Character Comedienne
Edison Studio New York

REVIEWS OF LICENSED FILMS

Such a Mess (Lubin, Oct. 20).—A better name could not have been chosen, for it is "such a mess" that no sense can be made of it. The offering is linked to Only Skin Deep. E. W. Sargent is the author. F.

Only Skin Deep (Lubin, Oct. 20).—In distinct contrast to the story with which it is linked, this short offering written by Epes W. Sargent is not only understandable, but fairly clever. It has the semblance of a plot. Two sisters, envious of their younger sister's engagement, answer the matrimonial "ad" of a man who has lost three good-looking wives and now advertises for an ugly one. The two sisters, along with a row of others, pose for his inspection, the two sisters made up as ugly as possible, but they don't get the job, anyhow. The offering ends weekly. It is linked to Such a Mess. F.

The Everlasting Triangle (Edison, Nov. 14).—Charlie Seay said it; he has taken the words from out our mouth, endangering the limited expression one has to describe these three peopled figures. The word "everlasting," however, which carries with it a slight reproach of weariness has been misused. Triangle it is, with Mabel Trunnelle, Robert Kergerris, and Frank McGlynn at the apexes, but no such three-sided figure as has ever been seen before. Any one who thinks he can guess the solution of the angles of this triangle will be mistaken. According to your Wentworth, you have given the girl a questionable character of the Western dancing colony, Grang McGlynn, a Western gambler, her friend, and the third side, Robert Kergerris, who persuades the girl to live East with him, leave the dreariness of the West behind, and to this end comes West for her. What angles the action will possess remain for the plot-geometrician to solve. Mr. Seay finds that the two depart through the desert, and that the gambler catches up with them. Then he further ascertains that the gambler shoots two of the three horses, and that he "matches" the others for the remaining horse, which the girl wins. After she has left he then matches the other man for the only pistol, which he is allowed by fate to retain, shooting the interloper. The last seen of him he perishes in the desert. This may be a gruesome but certainly a novel solution, Mr. Seay may easily be advanced to the head of the class on as novel and absorbing a solution of this very common effort as has come to our notice in some time. Likewise his cast which distinguished itself remarkably. Much care in selection of proper setting has helped the production immeasurably. It is one of those subjects that cling even after the next picture has begun. John Collins is the artistic producer. F.

Andy Falls in Love (Edison, Nov. 11).—How could he help it! He sees a picture in THE DRAMATIC MIRROR, and, of course, falls in love. It was not quite so much of a compliment, perhaps, that Lanky, the "boob" companion of Andy, should also be reading the paper; but, at any rate, he finds a picture of a certain actress in the magazine, with whose image he immediately falls in love. He asks the florist "for 10 cents' worth of roses," and instead works in an old lady's garden to earn a huge bouquet. This he presents at the dressing-room of the actress, whom he then invites to supper—her treat. But her husband and little boy arrive, and Andy is soon disillusioned. To complete the necessary length, part of the melodrama in which the actress took the lead was shown on the screen. Charles France is the producer of the offering, which Mark Swan wrote. It is one of the funniest of offerings, and shows Andrew Clark in about as clever a role as he has ever accomplished. His past experiences come to a head in his inimitable juvenile role in the present offering. F.

Getting to the Ball Game (Edison, Nov. 7).—Baseball fans will find some actual ball playing in this comedy, the Giants and the Pirates being the contestants at the Polo Grounds. The genuineness of the scenes, in which such favorites as Warner appear, is one of the chief assets of the film. There is just enough of a story to give the picture a comedy tone—the story of a man who starts for the game, but, owing to a series of mishaps, arrives just in time to meet the crowd homeward bound, and the story of a man who tries to deceive his wife without success. Instead of going shopping he sneaks off to the game, and then is caught with conclusive evidence of guilt—a rain check. Arthur Housman is Mr. Meekly, Helen Bauer is his wife, who wanted to go shopping, and Yale Benner is the late arrival at the Polo Grounds. F.

Shorty (Edison, Nov. 9).—Director Ashley Miller must be credited with a drama of exceptional force in his production of Shorty. An interesting story is presented in a clear, logical fashion, with Yale Boss, Edward O'Connor, William Bechtel, and Bessie Learn prominent in the cast. Most of the action is laid on a sailing vessel commanded by Captain Arnold (Mr. Bechtel). A band of crooks learns that he has a valuable shipment of jewels aboard, and Pete, Shorty, and the rest of them offer their services as a crew. Shorty is influenced by the captain's pretty daughter, and, knowing the plan, he begins to feel mean. He is only the cabin boy, but his loyalty in the emergency that finds the crooks in control, brings relief to Captain Arnold and Edith. This little drama is thoroughly enjoyable in subject matter and treatment. D.

Buster Brown Picks Out the Costumes (Edison, Nov. 4).—The particular butt of his selection is Jessie Stevens, the cook, for whom he picks out the ballet costume. For those who know Miss Stevens let it not be doubted that her good nature survives even the indignities to which this choice of apparel puts her. The goat, the dog, the two children, and Charles France, the director, are as of yore. The offering is half a reel in length, and is split with Jenks, the Janitor. F.

The Mill of Life (Vitagraph, Oct. 22).—Maurice Costello, Robert Gailliord, his brother producer; Estelle Mardo, and Thomas Mills are once more the principals in a cast where a series of grievances are worked up to the disadvantage of the hero and where justice has her sway at the end by the complete discomfiture of the villain. W. A. Tremayne is the author who brings the accepted elements understandably to the screen, but who gives his cast in this instance very little new material on which to work. It is well pictured. The ungrateful nephew wants to marry the mill girl and persecutes her successful husband after he is living happily with his young wife. He causes his uncle, the owner of the factory, to discharge him, and he leaves for America, given the hope of position at the instigation of the nephew. The latter now sees that no correspondence shall be exchanged between the two, but the husband returns, warned by a friend, in time to save his despondent wife from drowning herself in the river. F.

The Girl in the Tenement (Lubin, Oct. 23).—If the plight of the girl is to win the sympathy of the beholder, she fails in her mission because of the manner in which it was presented. The tenement, according to the evidence of the sets, is anything but the dark and dirty place its environs and inhabitants are supposed to make it. Forgetting, however, anything but a general application in the title, the action shows the girl, whose father and boarder drink and who steal the little girl of the rich man and set fire, accidentally, to the house while the child is locked up in it. The daughter of tenement conditions rescues the child and one year later marries its father. The offering is a clumsily constructed affair, with no particular holding power about it. Seymour Hastings directed from the script by Olive Fuller Golden. Sets and photography are acceptable. F.

A Costume Piece (Vitagraph, Oct. 23).—Another gasoline romance in which the speeding cars are shown at much length. The most commendable part was that of the tramp, created by Harry T. Morey, who arouses from a bed of hay to wander into the costume ball, and being congratulated upon the excellence of his make-up, even to the scratchy feeling which he manages to convey most realistically. He is mistaken for the lover who has promised to elope with the girl from the costume affair, and she persuades him to take her in her car. The father and the lover in two separate conveyances follow, and the tramp, to whom the matter is explained, aids the young couple in getting married. The offering is bright and shows the dimpled Lillian off to perfection. The final scene sees the tramp gorging himself to heart's content, the idol of the young couple. Albert Riccardi as the father displays great versatility and adds another character to his many. F.

His Loving Spouse (Biograph, Oct. 22).—The man is married to the very masculine "woman" who beats him around. He dresses up a dummy which he knocks around, thinking thus to intimidate her; but she takes the dummy's place, the artifice discovered, and knocks him around instead. Contains a few laughs. The bit is linked with "They Called It Baby." F.

A Tonsorial Leonard Tamer (Selig, Oct. 22).—Except that the leopards and divers wild animals are brought into a comedy proper, there is nothing of note about the offering. It is peopled by colored characters and proceeds to make the usual ridicule of their love affairs, their vanities, and to follow in general the path mapped out for it by a generation of similar offerings. Some of this lack of knowledge of colored people's ways must be attributed to Roy McCardell, who has allowed precedent to influence him. A pie is smashed in somebody's face, there is a colored folks' ball, a barber who cuts wide gashes in the faces of his customers, and who finally wins back the girl because he steals the uniform of the wild animal trainer, outshining his rival in the Pullman porter's uniform. The leopards, which break loose, travel over the county and lend an air of excitement to the play. F.

Dickson's Diamonds (Edison, Nov. 21).—One of the adaptations of the detective stories going under the general head of "Below the Deadline." Robert Connesa plays the part of the detective, Felix Boyd, who is called upon to track the criminals responsible for the blowing up of the safe in Dickson's jewelry store and the rifling of its contents. Considerable pains are expended in showing why Boyd comes to the conclusion that the jeweler exploded the safe himself, but the process of reasoning is a trifle too intricate and fragmentary to really convince an audience. Then there is one omission. The motive behind the jeweler's destruction of his own property is not made clear. This want of completeness inevitably detracts from a film with many good points in acting, staging and photography. It was produced under the direction of Laugdon West. D.

The Gypsy Madcap (Edison, Nov. 21).—Mrs. Wilson Woodrow wrote the scenario for this drama of the woods artistically produced by Richard Ridgely, with Mabel Trunnelle in the title-role, supported by Edward Earle, Bigelow Cooper, and Herbert Prior. It is the story of a city man who falls in love with a fascinating gypsy girl, and in consequence is threatened with disinheritance by his father. The evil spirit in the picture is the wealthy man's nephew, who plans to get the fortune the son is in danger of losing. Save for the prompt action of the gypsy maid the nephew would have been guilty of murder. An antidote administered by the girl counteracts the effect of an overdose of medicine and the millionaire lives to welcome the gypsy as his daughter-in-law. The film offers a number of attractive woodland scenes and tells a passable, if not very novel, story. D.

FEATURE FILMS

"HER MOTHER WAS A LADY"

Two-Part Lubin Release. Written by Shannon Fife. Produced by John Ince for Release Oct. 22.

Nan O'Hara, the orphan ..... Mary Keane
Bob Jennings ..... John E. Ince
His Mother ..... Margaret Dawson
"Butch" Hardy ..... Harold Moffit
Janet Humphries, the rival .... Doris Heywood

What there is exceptional to it is the work of John Ince and Mary Keane. But for their portrayal of the roles in the manner they did the offering would have been rather of the average. Miss Keane as the orphaned girl who smiles through all her misfortunes and discouragements, and Mr. Ince as the irrepressibly good-natured and bubbling rich young man, meet, and he decides that so joyous and happy a disposition must remain near him and accordingly takes her home to be a companion to his mother.

The place that Shannon Fife selects for their meeting is the restaurant counter in the big terminal station, where the influx and corresponding hustle of the meals is shown in the waitresses, the cooks and the impatient guests. It is a worth-while attempt, but one in which the scene-painter failed to get the essential realism. Aside from these two smiling people, who inject a little comedy into their actions besides, there is not much to the play. The girl, true to the name of the offering, will have nought to do with "Butch," who is not the man her dead mother would have her marry. This man is the means of having two professional thieves knock the other young man on the head, his subsequent sickness helping to bring the two irrepressibles much together. Then there is another girl to whom his mother wishes her son married. But all turns out well, with a final lunch-counter wedding after a few obstacles are overcome. F.

"A QUESTION OF IDENTITY," EDISON, TWO REELS, RELEASED NOV. 19.

"THE PINES OF LORY"

Two-Part Edison Drama Produced by Ashley Miller. Adapted from the Novel by J. A. Mitchell. For Release Nov. 6.

Mr. Boyd ..... Harry Linson
His Elder Son ..... Frank McGlynn
His Younger Son ..... Marc McDermott
His Sister's Friend ..... Miriam Nesbitt

The novel from which this film was adapted must have contained some pleasant situations, to judge by its screen counterpart. But if it contained any one great dramatic theme, it has not appeared in its picture retelling. The Pines of Lory—they are strangely absent, although we may take that as the name of the island home where the couple are castaways—is the dwelling of a personage whom the lone couple find dead on their arrival at his well-stocked house.

The circumstances leading up to the casting away of young Boyd and his sister's friend (as Frank Stockton might have said it) were slightly devious, clear, no doubt, in their original form, but possibly might have been simplified without serious impairment of the films. It cites the case of a younger brother, who leaves his home to an older brother, returns after being laid low by fever, and meets on the same boat the friend of his sister, who will have nothing to do with him. They are both bound for the same place, his home, and the steamer, in a fog, lands them on a desert island. Here, after burying the body of the owner, they make themselves at home. Her helping to nurse him during a relapse of his malady brings them closer together, and they acknowledge their love.

The story then rambles slightly. Finally they are taken off by the Princess, whose father owned the island, a royal outcast, and they are both welcomed home. High spots of fine acting are unfortunately relieved by faulty fluctuations of the plot. F.

VITAGRAPH

6 A WEEK—"Life Portrayals"—6 A WEEK

"THE CAVE DWELLERS"—Comedy — **Monday, Oct. 26**

Sonny Jim tries living in a cave. After thrilling experiences, he is glad to get home. He is cured of romance and adventure. BOBBY CONNELLY, Chief of Cave Dwellers.

"THE BUTTERFLY"—Drama in Two Parts — **Tuesday, Oct. 27**

All the titled foreigners and wealthy beaux try to catch her. Her father gets caught in Wall Street and her admirers desert her. Ned remains steadfast. HELEN GARDNER and all star cast.

"WILLIAM HENRY JONES' COURTSHIP"—Comedy — **Wednesday, Oct. 28**

He is very near-sighted. Cupid helps him go it blind and make the happiest mistake of his life. He plucks a peach in the garden of love. SIDNEY DREW as William Henry Jones.

"KIDDING THE BOSS"—Comedy-Drama — **Thursday, Oct. 29**

The boys kid themselves. The Boss has the laugh on them when the foreman walks off with the pretty girl. They all wish she was their's. MARGARET GIBSON is the girl.

"BUNNY BACKSLIDES"—Comedy — **Friday, Oct. 30**

He tries to please Flora Finch and takes the anti-fat cure. He finds it easier to marry somebody else and weds a lady of his own dimensions.

"WITHIN AN ACE"—Drama in Two Parts — **Saturday, Oct. 31**

He kills a man to rob him of his property. He covers up his crime and it challenges detection. The mystery is discovered at the last moment and justice takes its course. An all star cast.

SIX A WEEK

"THE MYSTERY OF BRAYTON COURT"—Drama	MONDAY, NOV. 2
"ON THE STROKE OF FIVE"—Two Part Drama	TUESDAY, NOV. 3
"THE EVOLUTION OF PERCIVAL"—Comedy	WEDNESDAY, NOV. 4
"THE CHOICE"—Drama	THURSDAY, NOV. 5
"THANKS FOR THE LOBSTER"—Vita-Laugh Comedy	FRIDAY, NOV. 6
"IN THE LAND OF ARCADIA"—Idyllic Drama in Two Parts	SATURDAY, NOV. 7

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REVIEWS OF LICENSED FILMS

The Widow's Might (Kalem, Nov. 10).—John E. Brennan, Fred Hornby, Ethel Teare, and Pearl Elmore are the players in this burlesque directed by Albert W. Hale. Mr. Brennan is cast as Jones, an aggressive tailor, who attempts to win a young widow by Apache methods. Jones, the widow, and her aunt tumble into a pond, and are engaged in other broadly farcical predicaments, terminating with a test of physical strength in which the widow gets much the better of her tactless suitor. No doubt the film is good for a few laughs. D.

The Indian Suffragettes (Kalem, Nov. 6).—Mona Darkfeather in mannish attire and playing broad farce will be new to followers of Kalem Indian pictures. Dishwater is the name given the Indian suffragettes, a product of a Government school. She incites her sister squaws to rebellion against the domineering braves and the insurrection is successful until a neighboring tribe goes on the war path. The warriors refuse protection unless the squaws abandon their new notion of equal rights. In this critical climax Dishwater's teachings are forgotten. The farce, or perhaps burlesque, would be better, is skillfully handled by Director Frank E. Montgomery. D.

The Man in the Vault (Kalem, Nov. 7).—John and Tom Norton, father and son, are a pair of expert crackmen, who plan to rifle the safe of a prosperous little bank. With this end in view Tom visits the bank to study its arrangement, and while in the town has the good fortune to rescue the president's daughter from the insults of ruffians. He reforms, wins Evelyn's love, and the father attempts the robbery alone, but is imprisoned in the safe. The son is confronted with the alternative of seeing his father captured, or departing from law-abiding ways. He is the means of freeing the cracksman, but both are forgiven that they may earn an honest living. As directed by Guy Coombs, who also plays the part of Tom, this story makes first-rate melodrama. Frank Beal, William Calhoun, and Anna Nilsson are in the cast. D.

Hearst-Selig News Pictorial, No. 67 (Oct. 19).—War scenes in this issue are, for the most part, confined to the operations of the Belgian soldiers near Lubbeek. Other subjects include the world's championship games between the Braves and the Athletics; Gen Rosalie Jones heading a campaign of suffragists in New York State; the observance of Fire Prevention Day in New York and Chicago, and Thomas A. Edison with navy officers on board a battleship. D.

Their Soldier Boy (Biograph, Oct. 19).—In this almost pictureless sketch we are given a picture of war as it effects those left behind by the young soldiers. For the purpose of the story it is supposed that the United States Government calls for volunteers, and a clerk is among those who respond. During the months spent at the front no word is received by either his aged mother or his sweetheart, and to increase her despair the mother is evicted from her home because of inability to pay the rent. When the two women have about given up the soldier for lost he returns and all are properly thankful. The film is not without appeal, and it is at all times carefully staged and sympathetically acted. D.

His Wedded Wife (Vitagraph, Oct. 19).—The one situation in this drama offers little in the way of a surprise after an audience has gathered the meaning of the opening scenes. In order to inherit a fortune Esther is obliged to marry before her twenty-first birthday. Having no congenial man in mind she asks the advice of a Dr. Lory, who, a few days later is able to offer an ideal husband for the occasion—one of his patients injured in an automobile accident and expected to die. Esther believes herself to be a widow shortly after the ceremony, but the man recovers, and, under another name, wins the love of his wife. Leah Baird, William Humphrey, and Charles Kent are in the cast of this drama that is a trifle too artificial to be convincing. D.

Pathe Daily News, No. 68 (Oct. 17).—The balloon race at Pittsfield, Mass., a very pretty picture of a number of the huge bags in the air at once; Louvaine refugees arriving in England; likewise Russians who fled; Ulstermen and Nationalists who have laid aside all local difficulties in the present crisis; the burning of Columbia University's gymnasium; Thomas A. Edison and Secretary Daniels inspecting submarines at the Brooklyn Navy Yard; the late King of Rumania; and many views of the recent games which left Boston the World's champions. P.

The New Partner (Edison, Nov. 3).—The new partner is a decided new personality on the screen. She comes for inspection, leaning on the guiding arm of Director Langdon West, who might have judiciously chosen another and better path for her progress. There are times when he omits to take her over ways that would set her off prettily, and others where he avoids the big squares and places, and, losing the dramatic possibilities, takes her by an inconsequent short cut. To put it briefly, the offering has fine possibilities which are not brought out. There is a new character contrast, the love story is subtle, and really unsuspected, but none the less appreciable, and there are the really thrilling scenes about the fire in the factory which lend the offering that exciting supposed climax when one of the employes throws a cigarette in the waste pile. The partner of the concern who makes his perfunctory visit to the factory once a month meets the girl whom he rescues at the fire. She was the other partner who had also inherited her share of the ownership, and had never met her young male associate. To find out the conditions at the factory she donned worker's garb, and got a position whence she was rescued at the outbreak of the conflagration. Sweatshop conditions are peril, and all are ably demonstrated. At a reception she gives her employes subsequently, she dresses up once more in the garb in which he rescued her. Of course, they become life partners as well. P.

The Long Lane (Lubin, Oct. 16).—An ordinary Western melodrama in which everything happens as expected. Of the two young mountaineers in love with her, Ruth prefers John, therefore Ray topples John over a cliff and leaves him for dead. Obeying the last request of her father, the girl becomes the wife of Ray, and John, who was not killed as reported, returns in time to see the bridal couple leaving the church. He tells John to beware if Ruth is ill-treated. Ray becomes an abusive drunkard, and the other man frightens him into falling down a precipice, thereby releasing Ruth and her child from unhappy domestic ties. Paul Powell produced this rather unconvincing story with Dolly Larkin, Joseph Carle, and William Parsons in the cast. D.

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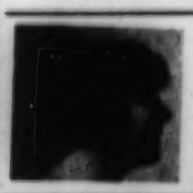

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